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NIC COMPTON



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Allpointsmedia +44 (0)1202 472781

allpointsmedia.co.uk

Published Monthly ISSN: 0950 3315

USA \$12.50 Canada C\$11.95 Australia A\$11.95

Subscribe now: +44 (0)1795 419840

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http://classicboat.subscribeonline.co.uk

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ROB PEAKE, EDITOR

Alive and very well indeed



Walking the pontoons in Cowes Yacht Haven this past week has been a treat. Almost 80 classic yachts, rafted three-out in places, have been in town for Panerai British Classic Week. It was the biggest gathering in the event's history and featured some of the world's most famous wooden yachts. Out on the Solent it has been sensational.

Calling for water in a massed fleet start then crossing tacks up the Isle of Wight shore with boats that have entire books written about them is pretty exciting.

One day I joined the restored Q-Class yacht *Jour de Fête*, Bruno Troublé at the helm, photo boats trailing us like we were royalty as we charged downwind towards the finish. The next, I sailed with Liz and Mark Rushall from Emsworth on their 28ft Honeybee *Ragdoll*, crossing tacks with *Argyll*, *Stormy Weather* and *Kelpie*, all battering through drenching wind over tide conditions off East Bramble. Half a mile away were the sails of *Sumurun* and *Mariquita* and somewhere near the finish were local legends *Jap* and *Whooper*, showing the international fleet how Solent sailing is done. It was

**“What these events
do is to encourage a
sense of community”**

a mouth-watering collection of boats big and small, professionally crewed and amateur, local and foreign, old and new.

Incredibly, it wasn't the only classic regatta in Cowes last week. Taking place as well was Charles Stanley Cowes Classic Week – and we'll be covering that in full next month.

Of course, these big events are by no means the only classic gatherings taking place this summer. If you look at the Classic Boat diary, there's one almost every weekend. Two of my favourites took place recently on the rivers Thames and Orwell – we cover them on pages 16 and 24.

What all of these events do as much as anything is to encourage a sense of community, particularly when a wooden boat can feel outnumbered in most marinas today. For me, walking the pontoons in Cowes and the riverbank at Henley was a reminder, if one were needed, that the world of classic boats is alive and very well indeed.

THE START OF THE *Affair*

The Gauntlet 8-tonner *Nausikaa* is the latest off the blocks in the new trend of big, high-budget restorations of 'ordinary' yachts. But only this one was owned by Graham Greene

STORY AND PHOTOGRAPHS **NIC COMPTON**









There seems to be something of a pattern developing here. Last October the editor of this esteemed magazine asked me to sail *Misty*, a newly-restored boat designed by David Cheverton, reasoning that having owned a (smaller) boat by the same designer I might have some insight into this amazing money-no-object restoration. A few months later, the associate editor contacted me to say he had another story which ‘has your name written on it’: this time it was *Nausikaa*, a smaller version of my beloved 12-ton Gauntlet *Reggie* (aka *Red Gauntlet*), also restored in the UK at vast expense.

In fact, the two boats have more in common than merely being sisterships of vessels I have previously owned. Both are modest cruising yachts designed by relatively unknown designers which have undergone lavish restorations on a scale usually associated with ‘big-name’ yachts, such as Fifes and Herreshoffs. The result is exquisite jewels that not only jump out of the crowd but also force one to reassess the market value of classic boats in general. The owner of *Misty* says he

Above, clockwise from top left: the radiused cabin corner is a classic 1930s feature; period fittings abound, like the halyard winches; nameplate detail; weathered tiller.

Facing page: *Nausikaa* was the princess who nursed *Odysseus* back to health in *The Odyssey*

bought the boat “as a floating wreck” for £16k, spent £280k restoring her and was hoping to sell her for about £325k. Meanwhile, *Nausikaa*’s owner bought her for £10k, has spent £65k restoring her (excluding sails) and has put her on the market for £140k. It’s a jaw-dropping price when there’s a 12-ton Gauntlet (unrestored) currently for sale for £22,500.

It could be dismissed as a terrible miscalculation by a pair of relative newcomers to the classic boat scene. But, while *Nausikaa* is only the second classic sailing yacht owned by her current owner David Messum, he is a man who knows a thing or two about how markets work. Since 1963 he has run his own business buying and selling art (messums.com), with sales of up to £750,000 per picture and at its peak turning over £2.5 million in a single week. He not only knows exactly what a painting’s worth but, perhaps more importantly, what it will sell for. So, while restoring classic boats might still be just a hobby, you can be sure some of that dealer mentality will be filtering across to his new pursuit. For, as he says, “once a dealer, always a dealer”.



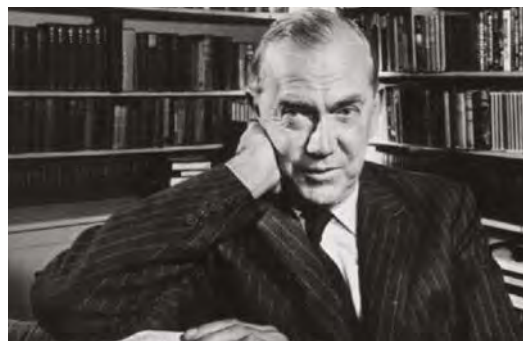
“The value of something depends on how you look at it. It happens at art auctions: people don’t stop to think about value, it’s all about price. So if it’s cheaper than the next thing, they think they’ve got a bargain. That applies to boats too. If you look for another Gauntlet and find one for £25k, you might think you have a bargain. But take it to a shipwright like Paul and he’ll say it needs a year’s work; whereas with a boat like *Nausikaa*, all that work’s been done. It might not be cheaper, but it’s better value than that £25k boat!”

As if to prove the point, research conducted for the purposes of this article has revealed that *Nausikaa* has hidden value no one even suspected: she was once owned by none other than Graham Greene, one of Britain’s most important novelists and author of (among many others) *Brighton Rock*, *The Third Man* and *The End of the Affair*. That puts her on par with a small handful of classic yachts owned by famous authors, such as Arthur Ransome’s *Nancy Blackett* and Ernest Hemingway’s *Pilar*.

David’s associations with boating go back a long way. In the late 1800s, E Messum & Son was one of the biggest boatyards on the Thames, building new boats and hiring out hundreds of skiffs, punts and electric canoes from its base just below Richmond Bridge. Queen Mary was one of its clients, and the yard carried the sobriquet ‘by Appointment to Her Majesty the Queen’. Even now, Messum skiffs are described by the *Telegraph*’s antiques expert as some of the finest and worth about £6,000 apiece.

David was brought up sailing dinghies on the Thames, including Herons, Enterprises, Nationals, Internationals, and was a member of the Upper Thames Sailing Club. His first boat was Adlard Coles’s *Cohoe III* that he bought when he was 21 (“good sea boat, but bloody wet”). About the time his company hit that £2.5m peak, he bought himself an Oyster 39 he kept in Lymington (“a floating caravan, but terrific under engine”). He even dabbled in a bit of boat dealing, selling his own Messum skiff at Henley Week for a record £18,000 and with the proceeds buying a slipper launch that he had restored by Henwood & Dean.

By the early 2000s, David was “completely bored with Oysters” and contacted Barney Sandeman of



The Graham Greene connection

Graham Greene was at the peak of his career when he published *The Third Man* in 1949, having already written *Brighton Rock* (1938) and *The Power and the Glory* (1940). A hefty £9,000 advance for *The Third Man* allowed him to maintain a small flat in Pall Mall, as well as buy a villa in Anacapri in Italy and a small yacht, *Nausikaa*. Little is known about where he sailed the boat, although the Graham Greene archive at Georgetown University contains photos of *Nausikaa* sent to his lover Catherine Walston in September 1948, as well as a letter marked “Yacht *Nausikaa*. Friday morning” sent to Walston in July 1949. It seems likely he sold the yacht soon after, as the 1950 Lloyd’s Register shows her under new ownership – and Greene’s own biography suggests that by summer 1950 he was enjoying a holiday on his publisher’s yacht in Antibes. Sailing his own boat in England, it seems, didn’t suit him quite as well as sailing other people’s boats in the south of France.

**“The
value of
something
depends
on how you
look at it”**

Sandeman Yachts, who told him he would find him “something special”. What Barney came up with was a spectacular 45ft (13.7m) Philip Rhodes centreboard sloop being sold by British Classic Yacht Club founder Tim Blackman. With her acres of varnish and raft of period fittings, *Josephine* was the very essence of a 1950s American classic yacht and placed David squarely on the map.

It was also the start of a long-term association with Tim Frearson and Paul Kendall of Traditional Shipwright Services (TSS) in Poole (both of whom worked at the legendary Latham’s Boatyard until 2006, and took over the site after it closed). After replacing the horn timbers on *Josephine*, the yard embarked on a series of minor modifications, such as fitting a chart table and raising the helmsman’s seat. There was clearly a good working relationship between the three so when the work on *Josephine* ran out, they cast about for another project to work on.

This is when *Nausikaa* appeared on the scene. Only the second 8-ton Gauntlet built by the Berthon Boat Co before the Second World War, she was commissioned in 1939 by Sir Oliver Crosthwaite Eyre (MP for the New Forest) for his father Major Jack Crosthwaite Eyre. Sir Oliver’s grandson, also Oliver Crosthwaite Eyre, suggests *Nausikaa* was a replacement for the pilot cutter *Frolic* that Jack owned until 1939, although the start of hostilities meant he never really got to use his new yacht. After war’s end, *Nausikaa* went through a string of owners, including Wing Commander Alec



**Facing and left:
Sailing across
Studland Bay, Old
Harry Rocks
behind.
Stanchions and
pushpit are new**



Ingle (awarded the Distinguished Flying Cross) and one Diana Spencer (no relation, as far as can be ascertain, to Princess Di). But her most notable owner was Graham Greene, who owned her for a short period in 1949-50 (see separate panel on page 11).

In 1955 she was bought by Peter Burnett, who kept her for more than 40 years. From her base on the River Hamble, the Burnett family sailed the yacht extensively up and down the Channel – often in company with the Bailhache family on their T-Class sloop *Monica* – all around Brittany and even up to Scotland. Despite being more than 20 years old, she did some racing on the Solent under the auspices of the Royal Southern YC as well as the Round Jersey Race and managed to pick up “the odd pot”, according to Peter Burnett’s son Richard.

The yacht’s interior was considerably altered during the Burnett years, with the enormous heads by the

Above left to right:
nothing remains of the original ‘bodged’ interior, now a very elegant space; the middle bulkhead was moved forward to create a decent-sized galley with nav table opposite

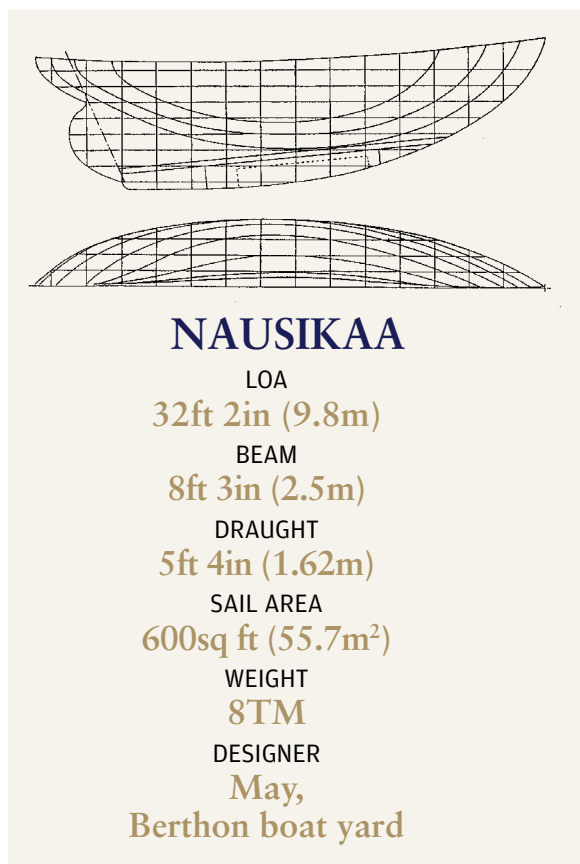
companionway replaced with a quarter berth and chart table (curiously she had no chart table originally) and the saloon seating improved. The original Gray petrol engine was replaced first by a Parsons ‘Scampi’ petrol engine (which, says Richard, sounded like a Tiger Moth) and eventually a Saab diesel. The old coal cooker was replaced with a Taylors paraffin stove and then by a “sensible Calor gas arrangement”.

These were happy times, when *Nausikaa* was in regular use as a family boat, clocking up many miles and even more memories for both the Burnett and the Bailhache families – even if she was sometimes described as a ‘half-tide rock in a hurry’ (ie she had a big bow wake). There was romance too, with a young Burnett eventually marrying a young Bailhache.

By the mid-1990s, however, the boat was proving too much and the Burnetts decided to ‘swallow the anchor’ and sell the boat. Things go a little hazy here, but it seems in 2000 she was bought by John Hutchings, who may have lived on her for a time in Guernsey before he died, leaving the boat to his daughter Lucy. By the time *Nausikaa* turned up at the TSS shed in 2010, she was in a sorry state.

“The interior was like going into a coal mine,” says David. “There was a TV, video player, hi-fi, car stereo, radar... she needed a lot of work, but what impressed me was her hull, which was sound as a bell. That was the best thing about her.”

Eighteen months’ work followed, during which the accommodations were entirely rebuilt, including a new double bunk in the fo’c’s’le, moving the saloon bulkhead forward to give more space for the chart table and a “decent” galley, and creating a properly partitioned heads. It’s all beautifully crafted and very much what you’d expect of a 1930s classic yacht – except that it’s nothing like the original accommodation plan and almost certainly built to a much higher standard than original. The Gauntlets were essentially a production line class, with custom interiors, built to a good standard but also to a price. There was nothing fancy about their joinery – indeed, if my own boat is anything to go by, it was rather basic. But when you’re restoring a boat as a work of art to sit alongside Fifes and Herreshoffs, you need an interior to match – something that evokes the great yachts of the era, even if it’s not what the boat



“I want to dispel the idea that classic boats are so much work”



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originally had. Elsewhere, the top of the stem was replaced, a new section was scarfed on to the bottom of the mast, the ugly Perspex hatch windows were filled in, lockers were fitted under the cockpit seats, and all the running rigging replaced. Apart from that, *Nausikaa* is largely as original.

And certainly *Nausikaa*'s first outing suggested the team had got something right. Less than a week after being relaunched, she entered the Round Island Race at the 2014 Panerai British Classic Week and, against some of the top competition in the UK, came first on handicap (albeit that she was one of the last over the line in real time).

Not one to sit on his laurels, David is already onto his next project. Within days of *Nausikaa*'s re-launch, the 45ft (13.7m) Philip Rhodes sloop *Undina*, sistership of his 'other' yacht *Josephine*, was hauled into the shed ready for a revamp. David is fast becoming a 'serial boat restorer', and he's loving every minute of it.

"I want to dispel the idea that classic boats are so much work," he says. "Yes, there is a lot of work involved, but it's enjoyable work. And you can't enjoy it unless you do it. You have to become immersed in it and be part of the project. One of the creeds of the early British Realist School was 'the enshrinement of honest endeavour' – so they might paint a boat full of fishermen setting out to sea, to show the bitter-sweetness of life. That's what restoring classic boats is like. Working with like-minded people to a common end, and enjoying the endeavour."

As for the question of whether a 32ft (9.8m) wooden boat by a little-known designer is worth £140k, he's not in any doubt. "It's like an expensive painting: nine out of 10 times, you'll find someone who wants to buy it. There are lots who will say it's too expensive – but they're probably the wrong people anyway. It's not always about money."



Owner David Messum
at the helm with
co-restorer Tim
Frearson on the jib sheet



The CB art editor's Gauntlet

We were looking for a family boat to replace our Folkboat that had been great for us as a couple, but we needed something bigger. I am 6ft 4in (193cm) tall and I wanted standing head-room. A 32ft (9.8m) fractional boat would be fine. We discovered the 8-ton Gauntlet *Bardu*, based then on the Clyde in Scotland, one of the original-sized designs that later resulted in the more prolific 12-ton. She had two forward berths for the growing kids and very comfortable saloon berths. She is also well-laid-out below. She has a midships galley that frees up the companionway space. Here the coach roof design is a combination of the 8-ton and the 12-ton boats.

Though *Bardu* has a small cockpit, it's extended under a small doghouse that neatly houses two sheltered pilot seats. Her fractional rig brings elegance to her short, double-ended profile. Over 20 years I have gradually restored her, the biggest job being to replace many of the galvanised floors with laminated floors designed to integrate the new keel bolts. Also, a re-designed galley in the original design and a sheath deck, but faithfully done as the original canvas. As a family we love her. Our experiences have also inspired our daughter Jessie to now sail a Vertue. PETER SMITH

Owner: Peter Smith and Jane Roberts, River Blackwater, built 1951

The three other 8-ton Gauntlets



Mitten

Owner: Chris Humphries
Based: Plymouth
Built: 1937



Gay Wind

Owner: Mac Fuller
Based: Bras d'Or Lake
Nova Scotia, Canada
Built: 1950



Miranda of Lley

Owner: Boberg Kjærstad family
Based: Trondheim, Norway
Built: 1950

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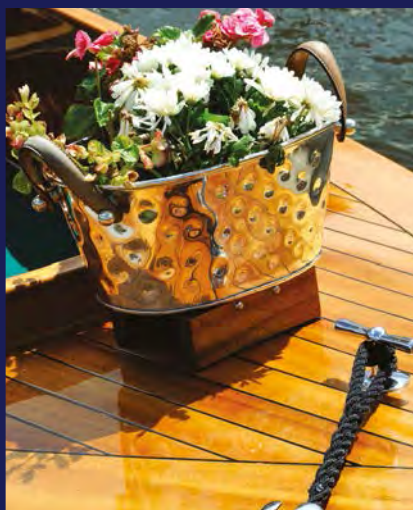
Out and about



Thames Traditional Boat Festival Back in style

STORY AND PICTURES KATHY MANSFIELD





After cancellation due to flood damage in 2014 and big questions over this significant and venerable event's future, it was exciting to find that 'the Thames Trad' as everyone calls it, has reinvented itself with a new name (from 'Rally' to 'Festival'), an almost new committee, and crowds of people coming to have a look and picnic. Besides the iconic slipper-stern launches, gentlemen's launches, Star Craft, vintage, electric and steam launches plying up and down the river, there were the Dunkirk Little Ships and their veterans, the Navy's wartime MTB 102 and military vehicles, amphibious craft and the Queen's magnificent rowbarge *Gloriana*. Also on show were vintage cars and cycles, with classic planes above. There was some very good catering, and jazz and ukulele bands. The passenger steamboat *Alaska* offered rides, and crowds gathered around Sir Malcolm Campbell's famous *Bluebird K3* which in the late 1930s set world speed records – but on the day an engine fault prevented her from performing. Better luck next year! The Trad has regained its rightful place!

Facing page: Boating in 1930s style, anyone for tea?
Top row: *Bluebird K3* and the 31ft *Tiffany Rose*, built by the
 Steam & Electric Launch Co in 1995
Middle row: Cabin launches and the steam launch *Consuta*
Bottom row: traditional wicker; *Gloriana*; flower
 arrangement; and a wave from a Chris Craft Royale

ISLE OF WIGHT

Classic wins Round the Island race

The famous Laurent Giles-designed *Whooper* (1939 bermudan sloop of 38ft 10in/11.8m) won the Gold Roman Bowl, top prize at the Round the Island Race on 27 June, under owner and skipper Giovanni Belgrano. A total of 1,393 yachts finished out of the 1,584 entered. The race is sponsored by JP Morgan Asset Management.



PATRICK EDEN/C/O THE ORGANISERS



WORLD

Bart's Bash to return

Last year, Bart's Bash raised £366,000 for the Andrew Simpson Sailing Foundation and broke the record for a mass-participation sailing event - 30,734 sailors took part. Bart's Bash will return on 20 September. So far, 402 participants from 295 venues across the world have signed up. Go to bartsbash.com to learn more.

DORSET

Crowhurst movie in production

Shooting is well underway for the forthcoming film telling the tale of the 1968/9 Golden Globe race to be the first and/or fastest to sail around the world singlehanded.

Here is Colin Firth on set off the Dorset coast. He will play Donald Crowhurst, with his wife Clare played by Rachel Weisz, who has replaced early contender for the part, Kate Winslet.



DORSET MEDIA SERVICE



CLARE MCCOMB

HURUM, NORWAY

Classics celebrate 25 years

KTK (Norway's Classic Yacht Club) joined forces with the Colin Archer Society and the national Classic Motorboat Club to celebrate their Silver Jubilee with festivities at Saetre, *reports Clare McComb*. A 200m (650ft) concrete pontoon was towed from Oslo to provide safe moorings. More than 90 classics and 10,000 people were present. On the water, the Johan Anker 10-M yachts *Erna Helena* and *Irene VIII* reigned supreme. The Colin Archers raced on Saturday close to shore, offering spectators a harbourside view. Organisers Peter Ennals (KTK) and Colin Archer owner Tor Erling Grønsæter are already looking forward to 2016.

FALMOUTH

Velsheda wins J clash with Ranger

It was one of the three original Js that triumphed at the J-Class Regatta at the end of June: the Charles Nicholson-designed challenger *Velsheda* saw off the 'new' Js *Ranger* and *Lionheart* to take the King's Hundred Guinea Cup. As we went to press, the Js were preparing to do battle in the Solent as part of the Royal Yacht Squadron's bicentennial.



C/O THE ORGANISERS

MOONBEAM OF FIFE

Darling of the Med

Moonbeam of Fife, also known as *Moonbeam III*, is one of the most popular and best-campaigned boats on the Mediterranean racing circuit. She is seen everywhere with her successor *Moonbeam IV*, causing some confusion (*Moonbeam III*'s sail number is 88, with bigger sister wearing just one 8), and much joy. She was designed by William Fife III in 1902 and launched two years later, for lawyer Charles Plumtre Johnson. She was originally rigged as a fast yawl, one of a few Fife drew, but these days she flies with her big gaff cutter rig. She's quite a sight at 82ft (25m) LOD. Her sister is 13ft (4m) longer.



MARTINEZ STUDIO, C/O PUIG



MARTINEZ STUDIO, C/O PUIG

BARCELONA, SPAIN

Winners announced

We were at the eighth Puig Vela Classica in the Catalan capital on 16 July, racing aboard *Hallowe'en* in perfect conditions. The Puig Vela has become a favourite and this year attracted 44 yachts, including *Moonbeam III* and *IV*. Class winners were *Alba*, *Emeraude*, *Amorita*, *Marigold* and *Moonbeam III* (see left). The picture, by Nico Martinez, shows Charles Nicholson's *Marigold*, winner in the gaffers.

CANNES, FRANCE

Hoek on show

The best of Dutch metal will be on show at the Cannes Yachting Festival on the French Riviera from 8-13 September. Among the exhibitors is the Dutch Spirit-of-Tradition design office of Hoek, with two yachts – the Truly Classic 85 and the Truly Classic 90 – both built by the compatriot yard of Claassen. There will also be a concours d'elegance for visiting classic yachts, and some offbeat entertainment, including a stand-up paddleboard race.



RIVER ORWELL, SUFFOLK

100 years of cargo under sail

A Thames Sailing Barge sails past a container ship docked at Felixstowe on the Orwell River in the 54th Pin Mill match on 27 June. The photo, by James Hamilton, shows how far cargo at sea has come in just a century or so. The 29 ship-to-shore gantry cranes handle nearly four million containers a year, aided by 2,500 employees. The Thames Sailing Barge, of about 80 tonnes and two crewmen, used its sprit yard as a derrick to unload its own cargo ashore. Overall winner this time was *Edme*.

JAMES HAMILTON

ESSEX

Pioneers of fashion

A team of six students from the University of the Third Age has spent three years researching and making two complete suits of vintage clothing for crew of the 1864 smack *Pioneer*. The team was approached by the Pioneer Trust to take on the project, which is still ongoing. Articles of clothing encompass everything from hats to underwear and boots. Former skipper Jim is seen here modelling the fruits of their labour.



JULIAN CABLE



JULIAN CABLE

WALTON-ON-THE-NAZE, ESSEX

Secret Water revisited

This year's 'Swamazons' OGA event attracted 23 entries, with boats arriving on trailers with their crew camped nearby, reports Sue Lewis. Participants survived the much-publicised electrical storms that followed the hottest July day on record in the first week of July, to wake to perfect Saturday conditions that enabled the fleet (including 11 traditional East Coast Smack boats) to sail around Horsey Island, a feat performed by the characters in *Secret Water*.



STEPHEN GODDARD

OBITUARY

David Goddard 1927-2015

David Goddard, who died on 30 June 2015, was founder of the Exeter Maritime Museum, opened by Sir Alec Rose in 1969. The museum's purpose was to preserve as many of the world's working boats before manmade materials and engines led to their extinction.

It began with just over 20 craft and by 1996 when David retired and the museum closed its doors, there were 300 from all over the world, taking in everything from a Lake Titicaca reed boat to the pilot cutters *Jolie Brise* and *Cariad*.

David and wife Sue would travel the world to find and document these craft. David leaves his widow Sue and four children. The collection still seeks a home.

WORD OF THE MONTH **Raffee** "A triangular sail set from the truck of a mast as a skyscraper." *FH Burgess, 1961*



Win

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DORADE BREAKS RECORD TRANSAT

Across the Pond in 14 days 23 hours

The legendary Sparkman & Stephens yawl *Dorade* has crossed the Atlantic in 14 days and 23 hours beating a record set by Olin and crew 84 years ago.

"This race was no joke," said Matt Brooks, owner and skipper of the yacht that launched young Olin Stephens' career into the stratosphere. "There's no question *Dorade* has seen some gnarly conditions throughout her career, but this was unprecedented."

Gale-force winds and mast-high waves drove the 52-footer (15.9m) to two records for the boat: a harrowing top speed of 19.4 knots; and a 24-hour run of 314 miles.

Brooks bought the boat with his wife Pam in hopes of completing all the great ocean races the boat conquered in her heyday. Two Bermuda Races and a Transpacific Race victory later, the Rolex Transatlantic and the Fastnet were left.

Though GPS-marked "ice gates" kept *Dorade* off the 1931 race's Great Circle Route, competitive spirit had the crew charging to better Olin and Rod Stephens' 17-day, 1-hour, crossing.

"At the beginning, trying to beat the 1931 time wasn't on our minds," said



C/O THE ORGANISERS

Above: "She's setting the standard for classic yachts today" - Matt Brooks and crew

navigator Shaun Pammenter. "We sailed 250 more miles than in 1931 because of the gates but we had a lot more wind." He added that he was "horrified" by the rolling of the boat where the boom dragged in the water, the spinnaker pole tip 3ft (90cm) above the water. "We were steering 50 deg off course sometimes."

Dorade finished second in Classics behind the 1916 schooner *Mariette*. The Fastnet is next. "She's setting the standard for classic yachts today," said Brooks.

"The message we want to send to other classic boat owners is to get out there on the race course, because there's a place out there for them."



PETER BRAJNE

NEW YORK STATE

Replica 8-M sets sail

Not one but two replica Fife 8-Ms will be racing in Oyster Bay, New York. *Invader II* was launched on 13 July from Wooden Boatworks in eastern Long Island and joined the growing fleet of classics for her first race on 23 July. David Howard, 98, Canadian skipper (*second from left*) of the original boat in the 1940s, joined the official christening after racing at Oakcliff Yacht Club. A second *Invader* replica is in the works for match racing.



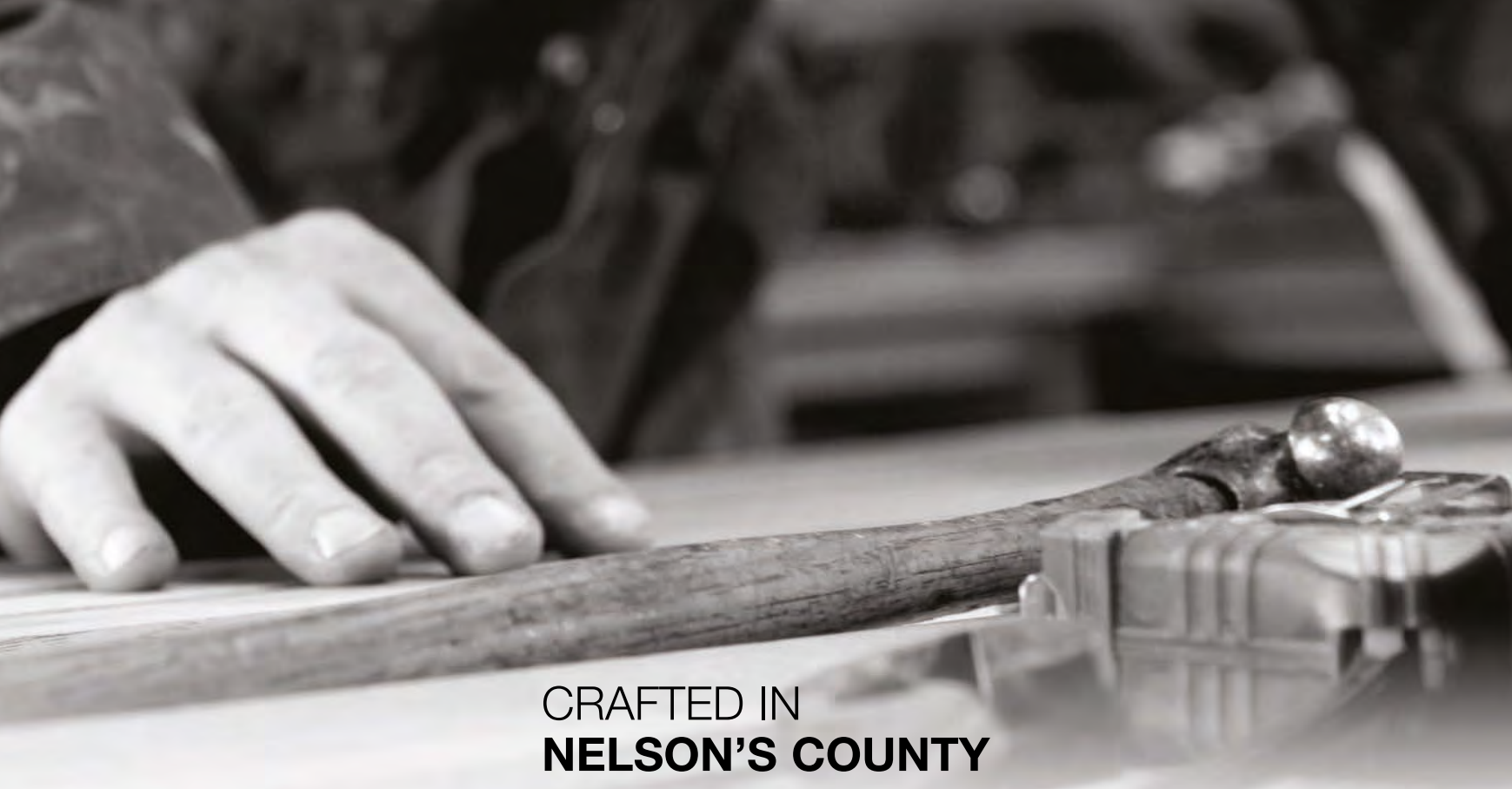
SANTANA

Bogie and Bacall boat returns

Only a handful of famous American yachts have endured the years, and the rebuilding of *Santana* in Rhode Island is one. The 62-footer (18.9m) was made famous by movie stars Humphrey Bogart and Lauren Bacall who romanced aboard the one-time schooner, then a yawl-rigged S&S design on the West Coast. By the 1970s, she was fallow and abandoned. "In that period the art of shipwrights was dying," said project manager Joe Loughborough of LMI, who came across the boat in California. "No one was brave enough to restore her," as he put it.

A mid-90s restoration brought her racing and daysailing again. Her latest owner is more than a year into a complete reframe and replank. She is due to launch again in January for sea trials and a return to California. "We're re-rigging her as a yawl," said Loughborough, known for leading *Dorade's* return to prominence. "It's basically a blown-up *Dorade* rig."

The boat was commissioned in 1934 as a staysail schooner even though Olin Stephens preferred a yawl rig. After a season or so, the owner relented but kept the schooner main mast leaving a "stout yawl", as Loughborough put it.



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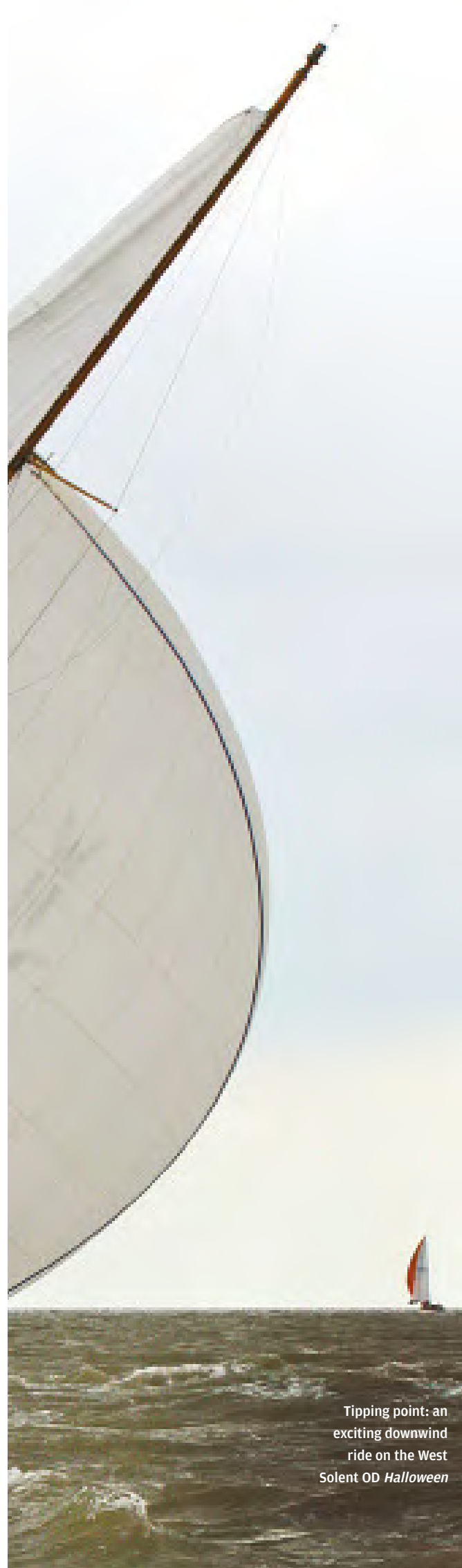
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SUFFOLK'S SOLSTICE

One of the East Coast's most beautiful rivers,
challenging conditions and 46 classic yachts...

STORY **PETER WILLIS** PHOTOGRAPHS **DEN PHILLIPS**





Tipping point: an exciting downwind ride on the West Solent OD Halloween



Top: *Kismet*, a gaff-rigged Fife. **Middle left:** *Sheila*, an International 6-Metre, designed by Starling Burgess, built by Herreshoff.

Middle right: *Woodwind* made third in the 'slow' handicap, eighth overall. **Bottom:** *Tumlar Zest* won the overall trophy and was highest-placed engineless boat.

One of the joys of Suffolk Yacht Harbour's annual Classic Regatta is the eclectic range of yachts it attracts – from the exquisite Fife *Kismet* to the 38ft (11.6m) Maurice Griffiths-designed *Malwen*, and from out-and-out one-design racers such as the West Solents and East Anglians to the nimble one-off 'family cruiser'

Woodwind. "An amazing boat, goes well in any direction," said organiser and marina director Jonathan Dyke at the prize-giving. And there are always the Stellas, which get races of their own. The mixed entries get divided by handicapper David Powell into 'fast' and 'slow' fleets to maintain competitiveness – though some of the 'slows' clock up shorter times than the slower 'fasts'. One such was Jonathan Thompson's pretty 80-year-old *Tumlar Zest*, which won its own class, the overall trophy, and an award for the highest-placed engineless boat. Conditions were light on the first day – tops'l weather for those who had them (many bermudans here) – but much brisker on the Sunday, which was Midsummer's Day.



TENDER TO A CLASSIC

What new-build tender would suit a celebrated 1930s motor launch?
GL Watson and Cockwells came up
with the stunning answer

STORY **NIGEL SHARP** PHOTOGRAPHS **SIMON BURT STUDIOS**

In the 1930s, WL Stephenson, the chairman of Woolworths in Britain, commissioned Charles E Nicholson to design, and Camper and Nicholsons to build, two yachts. As the first of them, the 1933 J-Class *Velsheda*, was famously named by using the first letters of Stephenson's daughters' names – Velma, Sheila and Daphne – it clearly made sense to use their last letters to christen the 165-foot (50m) motor yacht *Malahne* four years later.

During the 1980s her elegant outward appearance was significantly altered to create a more modern look and she subsequently fell into a state of disrepair. Following the restorations of the motor yachts *Bluebird* and *Nahlin*, GL Watson and Co was looking for a new project which might benefit from its design and management skills. The company's MD William Collier was aware that *Malahne* was in Tarragona in Spain and in poor condition, and he and broker Nick Edmiston were able to find a client to buy her and commission her restoration. Pendennis Shipyard in Falmouth was selected to do the work, and earlier this year, 30 months after she arrived there, she was relaunched with her original outward appearance restored.

In addition to representing *Malahne's* owner at Pendennis, GL Watson was contracted to design a new tender for her, and this work fell to the company's in-house naval architect Jack Gifford. The initial brief





High quality
workmanship,
detailing and
finish, with
period-style fittings
where possible

Above: a fine entry
translates into
a comfortable
and dry ride.
Below: handsome
blue leather seats





Above left: the plumb stern is set for waterskiing.
Right: quilted maple dash

was for a “little displacement picnic boat which would do a maximum of 8 knots, essentially a mini-*Malahne* with a bustley stern and a cruiser bow”.

In the spring of 2014, though, when GL Watson had almost completed the design and was negotiating with potential builders (three in the UK and one in Holland), *Malahne*’s owner decided he would prefer something much faster, after spending some time on a friend’s yacht which had a 30kt tender. Not a problem – having learned a lot about the owner in terms of the details he wanted, GL Watson was able to progress with not much more than a change of the hull shape.

Whereas many people seem to have Rivas as their “stock reference varnished mahogany powerboat”, GL Watson saw American boats such as Hackers, Chris Craft, Dodges and Aristos as a better source of inspiration. “They are very much of *Malahne*’s era with brave bows and tumblehome sweeping aft,” said Jack Gifford, who set out to design a hull which was not only fast – the owner wanted to use the boat for water skiing – but would have a comfortable motion at any speed.

After the same four yards had the opportunity to quote for the faster boat, the contract was awarded to Cockwells Modern and Classic Boatbuilding, who have established a great reputation for building a variety of high-quality motor boats including superyacht tenders. The location of Cockwells – just five miles from Pendennis, where GL Watson’s project manager was based throughout the restoration – didn’t influence the initial decision, but it became of value during the course of the project as it allowed him to call in to discuss emerging issues easily and frequently.

The tender’s hull was built with 3/4in (18mm) thick yellow cedar strip planking laid over CNC-cut plywood bulkheads and frames, with a 1/10in (2.5mm) thick Brazilian mahogany veneer laid fore-and-aft on the outside. The deck consists of a 3/8in (9mm) plywood subdeck, a teak king plank and covering boards, and straight-laid Brazilian mahogany planks with koto seams. Dave Cockwell was able to obtain the hard-to-source Brazilian mahogany through Stones Marine Timber – along with most of the wood for the tender – but he didn’t expect to be able to get any more. Much of the cockpit – including the seat fronts,

tongue-and-groove panelling, engine box and horizontal slats on the cockpit sides – is western red cedar with isolated pieces of yellow cedar framework. Around the inside of the coaming there is a handsome blue leather padded bolster and just below that – above the slats in the cockpit sides and forming the dashboard forward – a timber which really sets the boat apart: quilted maple. There is quite a bit of this on the mother ship and GL Watson has maintained the theme, creating a similarly luxurious feel on the smaller boat.

Jack Gifford recalls the moment that the wood arrived at the yard, book-matched from Dutch timber suppliers Touchwood BV: “It was lovely to see the reaction of the boatbuilders, who understandably were excited at the prospect of working with quality woods. We have had a few moments like that, which have been really special to the project.”

A recurring issue when building, or restoring, a classic boat is to keep relatively unsightly modern equipment hidden from view, while at the same time maximising the opportunities to benefit from it. While the tender’s dashboard has four traditional-looking analogue instruments on permanent display, the data panel which was supplied with the engine has been discreetly hidden away, along with a plotter, behind the central dashboard panel. When this panel is hinged down to reveal these instruments, it can be used as a drinks shelf or it can be pushed back into the console and out of the way.

The panel is curved (to follow the shape of the fixed panels each side of it) and so the maple fascia has a carbon fibre backing to ensure it retains its shape at all times. Lead boatbuilder, Billy Lambert put great effort into developing the geometry to make this work.

While a few of the tender’s proprietary deck fittings came from British companies such as Davey and Co, most of them were supplied by California Classic Boats, which Jack found after extensive internet research. The man behind the company is Al Schinnerer who has accumulated a collection of traditional boat fittings over a period of many years, often by borrowing items from friends’ boats to use as patterns. GL Watson took the trouble to fly out to California to be sure that the fittings were of sufficient quality and that they could be supplied on time. In doing so the company also



benefitted from Schinnerer's experience with regard to fitting selection. California Classic Boats subsequently supplied the cleats, fairleads, engine box handrail, fuel filler cap, steering wheel, horn, bow light and ensign staff with integral all-round white light, all of which are cast, hand-fettled and chrome plated.

Some of the details of the new boat were specifically determined by her role as *Malahne's* tender. She will be lifted on and off the mother ship by traditional steel davits, so she has two lifting points, one accessible through a large chrome deck ring on the foredeck and the other under the bench seat aft, and connected by two longitudinal plywood girders to take the loads. Her boarding steps are to port, to provide access to *Malahne's* starboard side main companionway ladder. Her fuel filler is to starboard, so that she can refuel from *Malahne's* port side, where the crew board the mother ship.

The tender is powered by a Steyer 286hp inboard diesel which drives a Mercruiser Bravo 1 outdrive, a set-up chosen for its excellent power to weight ratio, its great track record for reliability and because, in Jack Gifford's words, it "looks like a superyacht engine – that is something that shouldn't be overlooked". The position, in a dedicated case in the middle of the cockpit rather than right aft where many fast tenders' engines are fitted, provides two main benefits. Firstly, it means guests don't have to climb over an engine hatch aft to get aboard. Secondly, it means performance. This was immediately apparent when sea-trialling the boat. Whereas a similar craft with the engine right aft would have to rev relatively high in order to get onto the plane, the tender did so with ease and smoothness, crucial when you're giving guests their first taste of life afloat. Additionally, a superyacht tender must be ready to carry

From left to right:
top speed is almost
40 knots;
instrument cover
slides away;
Brazilian
mahogany veneer.

**Below: the mother
ship *Malahne***

TENDER TO MALAHNE

LOA
25ft (7.6m)
BEAM
**7ft 9in
(2.35m)**
DISPLACEMENT
**2,155kg
(4,750lb)**
DRAUGHT
**2ft 9in
(0.84m)**
SPEED
38 knots

anything between one and 10 people on board. With the engine amidships, the passengers will always be around the engine with the weight well dispersed.

Although the tender was designed to do a maximum of 35 knots – or 30 when fully loaded – GL Watson has managed to get her up to 38 knots in sea trials. Heading into a moderate chop at 30 knots with three sitting at the dashboard, she gave an impressively smooth ride. Seated aft, the motion was more comfortable still.

The comfort has much to do with a sharp V forward in the hull, which develops into a completely flat run aft. Meanwhile the chine develops from a small crease forward into a widening inverse V aft. Along with the spray rail on each side, it deflects the spray downwards, away from the hull, and also offers full control in a high speed turn.

GL Watson has designed space for eight guests: three on the bench seat across the stern, one on the seat which backs on to the helm position forward, while the other four use seats which cleverly fold out from behind the slats at the sides of the cockpit. These are supported by brackets, which fit the outboard faces of the engine box. The idea came from the seats found in the back of a Landrover Defender but required some ingenuity from Cockwells to make it work on a boat. "Whenever someone comes up with an idea," said Dave, "our challenge is to make that idea come to life."

Wherever she goes, the classic lines and gleaming varnish of this tender will turn heads at first glance. Those who get the chance for a closer look will be further impressed by the exemplary standard of workmanship and superb detailing throughout. And a lucky few passengers will get to experience her smooth ride and turn of pace. She will, no doubt, serve her mother ship with distinction.



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INGRID ABERY



GUIDO CANTINI



GUIDO CANTINI



INGRID ABERY

Main pic: legendary sailor Bruno Troublé helms the Q-Class *Jour de Fête* over the start line in the fleet race. **Top to bottom above:** David Murrin's *Cetewayo*; *Jap* aims for a clean start; The 10-Tonner *Cereste*; 113-year-old gaff cutter *Kelpie*



Top: A lively run on Timothy Wood's Stella L'Etoile.

Middle: Martin Thomas and team smartly attired on Charm of Rhu.

Bottom: Griff Rhys Jones helms his S&S Argyll and on stage at the prize-giving dinner: "This is my only chance of getting up here tonight."



Sailing a classic boat is like taking a piece of Chippendale furniture and throwing it into the sea, and then steering other bits of Chippendale furniture within inches of it," said Griff Rhys Jones to the 350 guests at the prize-giving dinner concluding Panerai British Classic Week in July.

His speech came on the final night of the biggest ever regatta organized in the British Classic Yacht Club's 14-year history, with 79 pieces of nautical Chippendalia moored up in Cowes Yacht Haven on the Isle of Wight for a week of racing and shoreside events.

Among them were Griff's own 1948 Olin Stephens yawl Argyll and some of the most famous names in classic yachting, including *Stormy Weather*, *Sumurun*, *Eleonora* and *Mariquita*. Many boats had taken part in the Transatlantic Race to be at the event and many had

[REGATTA REFLECTIONS]



INGRID ABERY



come from the Mediterranean. A fascinating range of designers was represented. The biggest and smallest boats were both Herreshoffs – the 160ft (49.5m) schooner *Eleonora*, and *Spirit of Marion*, a 24ft 6in Buzzards Bay 15, built last year to a 1896 Herreshoff design by Summerwine Boats in Swanage, Dorset.

The big Class 0 boats were the immediate head-turners, but it was the oldest and one of the smallest that won the overall trophy. *Jap*, a 1897 William Fife III-designed Cork Harbour One Design, was helmed all week by Paralympic Gold Medallist Andy Cassell, bar one day when America's Cup legend Harold Cudmore took the tiller. The 37-footer, just 29ft 4in on deck, took straight wins in her class and the combined fleet races.

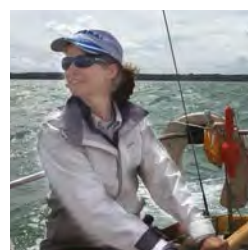
Owner David Sherriff, who previously won the overall trophy in 2012 on *Jap*, was joined by Martin Payne, Toby Mumford, Lauren Fry, Mark Yeabsley and

Top: The biggest entry was the 49.5m schooner *Eleonora*, a replica of the 1910 Herreshoff *Westward*. **Inset:** *Jap* was the oldest boat and won overall



Barry Bristow, who owns the 1937 Dallimore cutter *Foglio*, has been coming to the regatta since its inception: "Back then it was 10 family boats, about 30ft-45ft (c9-14m), and quite a different atmosphere. Now there's a more professional element and some very smart

boats – posh boats I call them – but while people do look at them, they also see these relatively ordinary boats, which are still beautiful but not maintained to such a professional level, owned by ordinary people like me. We're all on the same pontoon and in the same marina. It's good fun."



World-class dinghy sailor

Liz Rushall and husband Mark, who is the RYA's High Performance coach, were on their 28ft Honeybee, built in 1965. Liz said: "*Ragdoll* has been our cruising boat and we'd never raced her before. Initially for me it was a little

daunting, short-tacking up the beach with all the big boats. We'd never had to do a big bear away and duck behind while cruising! But we got used to how the fleet behaved and we had a fantastic week. We are very proud of our little boat holding her own. We are definitely going to return."



David Myatt, who sailed his 1949 8-M *Erica*, based in the Channel Islands, said: "We've been very encouraged to see so many vintage 8-M yachts, six in all, from the UK and from France. Each year we see more, so it's a space to watch."

Olympic Rowing Gold Medallist Zach Purchase. As well as their silverware, the team were presented with a Panerai Radiomir 1940 3 Days Acciaio watch, worth £5,800 and a full set of Zhik waterproofs.

The Flight Trophy for second overall in the regatta went to Giovanni Belgrano's Cowes-based *Whooper*, a 39ft Laurent Giles sloop built by Woodnutts of Bembridge in 1939. Fresh from a victory in the JP Morgan Asset Management Round the Island Race in June, Belgrano and his well-drilled crew did it again in the regatta's own Round the Island race, this one sponsored by EFG International.

Among other famous names taking part in the regatta was Bruno Troublé, skippering the restored Q-Class boat *Jour de Fête* from 1930, which won the EFG International Trophy for third place overall, and Johnny Caulcutt, on the 19-M Fife *Mariquita* from 1911, which

[REGATTA REFLECTIONS]



George Pilgrim, from Maine, was crew on *Sumurun*:

"I'm deckhand - that basically means pulling on stuff! I've been with the boat the last 18 months and it's my first time in the Solent. I'd say we've seen a lot of current, we've had lots of sail changes and we can't get a

forecast that reflects the real conditions! It's been a blast.

"We were only disappointed on the final day when they cancelled the race because of the higher wind. We like the stronger conditions and we were ready to go that day."



Lawrence Wride, owner of the Sparkman & Stephens *Sunmaid V*, a RORC One Ton Cup Design, was returning the boat to her Solent roots after an extensive restoration on the Humber: "She was built by Clare Lallow in 1967, but then left the Solent in 1970 and

hadn't been back until this summer. We had one bad result but we were sixth overall. A good start! There were lots of other S&Ss on the water. It's always nice to see other boats by the same designer but it was lovely to see all of the fleet. We now aim to be down again next year."



One of five crew on the regatta's only riveted aluminium yacht, *Gulvain*, owned by Chris Mannion and designed by Laurent Giles in 1949, Ben Smith said: "We did well and we had a great time but we really want to come back and get a better result

next year. We've done better each year we've been here, but now we want a class win! Time to become better sailors."

won the trophy for the big boat class. Designer Ed Dubois was also on the water with the crew of his 1965 Sparkman & Stephens *Firebrand*.

The Spirit of Tradition class proved more popular than ever this year with nine international entrants and some of the most competitive racing. After a week-long battle, Michael O'Flaherty's *Soufriere*, the Spirit 54 which featured in the James Bond film *Casino Royale*, was narrowly beaten into second by Spirit 52 *Flight of Ufford*, helmed by regatta chairman Sean McMillan, owner of Spirit Yachts.

The Classic Boat pontoon party was a success on the Tuesday evening, with the international flavour of the regatta evident in the French, Dutch, Italian and American accents to be heard among those enjoying drinks, paella and a steel band. The Long Inshore Race, sponsored by Classic Boat, was one of the most testing



of the regatta, with regatta rivals *Jap*, *Whooper* and *Jour de Fête* taking the podium positions in the 28-mile windward/leeward course in the eastern Solent.

Classic Boat also sponsors the Seamanship Trophy, which this year went to Murdoch McKillop's 8-M *Saskia* for her crew's rapid rescue of bowman Mark 'Gonz' Gonzalez who was swept off the foredeck by the genoa during an unexpectedly quick tack. Displaying great presence of mind, he grabbed hold of a trailing sheet and was promptly hoisted back aboard 'one arm' by fellow crew member 'Big Malc'.

British Classic Yacht Club Commodore David Murrin's *Cetewayo* claimed the Corinthian Cup for Class 2. Designed by Laurent Giles and built by Morris and Latimer in 1955, the 48ft (14.6m) fractional sloop has been the object of a long-term restoration that now sees her fitted with extra winches and modern race sails.





GUIDO CANTINI

The Universal 8 Cup for the first 8-Metre was awarded to Avia Willment's 1926 Frank Morgan Giles designed *Siris*. One of the biggest cheers of the prize-giving was reserved for Jeremy John's *Matambu*, which won the Stiff Drink Trophy after finishing the Round the Island Race precisely one second before the time limit.

Amid the race talk that dominated the event, the regatta also has a cruising class and discussions are afoot to make more of this next year.

THANKS TO THE SPONSORS

The event's title sponsor once again was Officine Panerai, with the official partner sponsor EFG International. The official media partner was Classic Boat, while race day sponsor was the Sandeman Yacht Company and official rum supplier was Mount Gay Rum. The official clothing supplier was Zhik, with all winners receiving Zhik kit.

Above: the 28ft *Ragdoll* (sail no. 1965), helmed by Liz Rushall, chasing David Myatt's 8-M *Erica* (sail no. GBR38) and Rummer Yawl *Tinkatoo* (sail no. 1161) owned by Peter Robinson



JONATHAN HOARE



INGRID ABERY

Top: The Classic Boat pontoon party. **Above:** Luke Yeates was turning heads in new-build *Spirit of Marion* (sail no. 154), a 24ft 6in Buzzards Bay 15 designed by Herreshoff in 1896.



JONATHAN HOARE

The all-conquering *Jap*, receiving the Long Inshore Race trophy from CB editor Rob Peake (left) and BCYC founder Tim Blackman (right). Tactician Martin Payne said: "It was a great event. The competition was tough with so many beautiful boats that were seriously on the pace."

[REGATTA FILE]

The oldest yachts competing included David Sherriff's 1897 Fife Gaff Cutter *Jap*, which was eventual winner overall, as well as Richard Oswald's 1902 Fred Shepherd gaff schooner *Coral* and Pelham Olive's 1903 gaff cutter *Kelpie*.

Past winners of the event, taking part again, included David Murrin's 1955 Laurent Giles Sloop *Cetewayo*, Jamie Matheson's *Opposition*, the 1971 Sparkman & Stephens sloop built by Lallows for British Prime Minister Ted Heath, and Murdoch McKillop's 1931 Fife-designed International 8-M *Saskia*.

International Moth world champion Simon Payne was making his first appearance at Panerai British Classic Week, swapping his racing foiler for his somewhat slower but perhaps more elegant Nicholson Jolina 35 *Damian B*.

YACHTING FESTIVAL



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RM SOTHEBY'S

RM SOTHEBY'S

A Bardot dividend

BY DAVE SELBY

The price of fame is one of the great intangibles of collectors' markets. That's why celebrity artefacts are often sold at auction. No one knows for sure, so it's best to let the market decide, according to auction parlance.

As a result I can reveal that Brigitte Bardot's name alone was worth at least £35,000 on 23 May, when her 18ft (5.5m) 1959 Riva Florida came to auction on the shores of Lake Como, Italy.

Nounours (meaning teddy bear), which was a fixture of the St Tropez scene for many years, sold for £103,800. That's a huge sum for a Riva Florida, particularly one that, although restored by a specialist in 2007 had been unused since and would require a degree of recommissioning. By contrast, if you were to buy a superb, freshly

restored Riva Florida from a branded dealer you might expect to pay around £65,000, and there are plenty in the market from £35,000 to £50,000.

What *Nounours* provides is a tangible connection to a time and place when St Tropez was at its most glamorous and Brigitte Bardot's star was at its zenith. You can almost smell the Ambre Solaire suntan lotion.

If that's not enough, there's a hint of intrigue too, as movie director Roger Vadim gave Bardot the brand-new Riva in 1959, by which time the famous pair were already divorced. They, however, remained friends and Bardot kept the boat until the late 1960s, when she set her sights on the latest single-engined Riva model, the Junior. I wonder what that would make if it were ever to come to auction?



BONHAMS

BONHAMS

Is Sea Bird extinct?

Perhaps we'll never know the fate of *Sea Bird*, but this painting of the shapely Jersey-built topsail schooner provides a glimpse into a career landmark of her proud owner-skipper. With the construction of *Sea Bird* at St Aubin, Jersey, in 1873, Captain FG Renouf realised his aspiration to be master of a new vessel built to his order. Less than a year later he commissioned this painting. Registered at 79 tons gross, 79ft (24m) long and with a beam of 19ft (5.8m), *Sea Bird* traded to the French coast and Channel Islands. Yet though Renouf was a 'man of substance' he sold the schooner within a few years. That's a minor mystery, as is the fate of *Sea Bird*, last recorded trading in 1882. But *Sea Bird* remains in her prime in this oil by Jersey resident Philip John Oules (1817-1885), which made £27,500 at Bonhams' recent London maritime sale.



ARTCURIAL

ARTCURIAL Sunny days for poster buyer

While iconic art-deco posters of the great ocean liners can make over £10,000 at auction, 'resort' posters provide a relatively affordable entry point for collectors of things nautical. It also depends very much on what's happening on the day.

This sunny seaside scene of a stylised motor cruiser, produced as a promotional poster, sold for £680 at one of the occasional general marine sales held in Paris by Artcurial. Depending on condition, I would say it was well bought. An identical poster sold in 2013 for £3,250 at one of Christie's regular London poster sales, which are a magnet for collectors. Its estimated value then had been £800-£1,200; perhaps on that day there just happened to be two keen rival bidders whose ambitions matched their pockets. Alternatively, the £680 poster might also be worth £3,250 on another day. That's auctions.

Objects of desire

STIRLING ENGINE

The Stirling engine, like electric vehicle propulsion, is one of those old technologies that is enjoying a renaissance; currently it is the subject of some research by NASA. It was invented by Robert Stirling in 1816 and uses an inter-cylinder air exchange powered by a single, stable heat source, in this instance an alcohol burner which runs for around 30mins on one fill. It's mesmerising to watch – surprisingly fast and smooth with a pleasing purr. This one measures 6½ by 4 by 5½in and is made from precision-engineered brass, stainless steel and aluminium. *It is £469 for the kit or £479 built.*

nauticalia.com



COLIN FRAKE STOVE

The popular little Faversham solid fuel cast-iron stove now has a redesigned door with a glass panel. The stove is cast in the UK by Colin Frake and was conceived for smaller boats, with dimensions of just 39cm/15in (height) by 20cm/8in (width) and 30cm/12in (depth). *£POA*

colinfrake-classicyachtfittings.co.uk

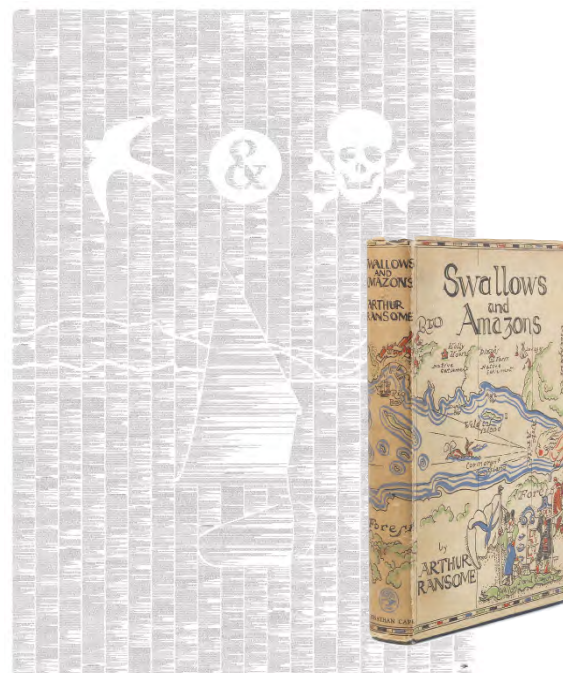
EXPEDITION WATCH

A month won't go by without the launch of a rugged watch suitable for sailors, but when the watch is as chunky as this Timex, who's complaining?

The Rugged Field Chronograph boasts shock and water resistance to 100m (328ft). In stainless steel and three colour options, it's "for the active man, using style and function to create the reliable timepiece to keep you on track". Sanding topsides gets our adrenaline pumping, so we say it's a perfect fit.

RRP: £89.99

timex.co.uk



SPINELESS CLASSIC

With so much data becoming digital these days, paper and print have become a thing of fetish. And these posters from Spineless Classics go a stage further, turning the entire text of a book into wall-art. This example is of Arthur Ransome's *Swallows and Amazons*! Other maritime titles include *Wind in the Willows*, *Three Men in a Boat*, *Life of Pi* and *Treasure Island*. Posters come unframed. They are, apparently, legible, not that that's the point! *RRP £39.99*

spinelessclassics.com

For more Objects of Desire, go to classicboat.co.uk/objects



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Herreshoff's MASTERPIECE

The most lasting legacy of history's greatest
yacht designer is a dinghy designed for boys –
the legendary Herreshoff 12½

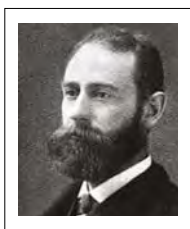
STORY AND PHOTOGRAPHS BY ELLEN MASSEY-LEONARD

Upon my return from sailing around the world, the first thing I did was to take out my family's Herreshoff 12½. My cruising yacht is evidently better for ocean crossings, but there's something about the 12½ that hooks you, no matter how many sea miles you have travelled, no matter how many boats you have handled.

In a sunny but cool 'smoky sou'wester' on Eggemoggin Reach in Downeast Maine, the 12½ flew along, water gurgling under her forefoot and a bubbly wake streaming behind her. With only a finger or two on the delicate tiller, I could feel her respond to every puff and lull. Moving only my arm I could tack, and gybing was almost as effortless, hauling in and letting out the mainsheet the only added task. As she glided back to the harbour in a dying zephyr, I thought how wonderful it was that she's been doing this for almost 80 years.

I'm not the only one to love the simplicity and sailing qualities of the Herreshoff 12½. Two-thirds of the original 364 boats survive today, 101 years after the first was launched, although unfortunately that first (*Robin*, Hull No 744) is not among them. A thriving H-Class Association actively races these boats and their replicas, with about 80 racing on any given summer weekend. The class is still mostly American, ranging from Maine to the Chesapeake Bay, but a few boats are also to be found in England, France and Norway. It's possible that there are more 12½s sailing today than ever before.

The Herreshoff 12½ has more than stood the test of time. Steady and seaworthy, she points well, can stand up to a stiff breeze and scoots along in light air. With her ballast and roomy cockpit, she feels like a little ship, and yet is as responsive as a dinghy. This responsiveness –



Nathanael
Herreshoff

coupled with a way of forgiving mistakes – makes her a perfect boat in which to learn to sail and to sail solo into your 90s, as one of my family's friends did. Finally, she's elegant: her quiet beauty has inspired many people to take good care of these boats over generations.

Captain Nathanael Greene Herreshoff designed what was then called the Buzzards Bay Boy's Boat in 1914. The 'Wizard of Bristol' was at the peak of his eminently successful career. In 1893 he had designed and skippered the victorious America's Cup defender *Vigilant*. Two years later his *Defender* again kept the cup in New York, and in the 1899 and 1901 America's Cups, Herreshoff's *Columbia* was the successful defender. Here two stories about the origins of the 12½ diverge slightly, as is apt to happen with anything of legendary status.

Both stories involve Robert W Emmons II of Buzzards Bay, Massachusetts, American football player and banker. In 1898, Emmons and friends commissioned Captain Nat to design and build a new class of gaff sloop for racing on their bay. The Buzzards Bay 15 (24ft 6in/7.5m LOA) was born. These fast and agile yachts, with their sleek and narrow profiles, came to be known as "little Columbias" and by 1914 had grown into a significant class, with 91 built, 32 of which survive. But they were too much to handle for young sailors who were starting out. Therefore, goes one story, Emmons and friends went back to Herreshoff for a boat in which their sons could learn to sail in the robust conditions of Buzzards Bay.

The second story, the one told by Halsey Herreshoff, Nat's grandson, is really only an expansion of the first, and it explains why Herreshoff designed something quite different from the Buzzards Bay 15, something with much less overhang and with larger beam for her length.



After *Columbia*'s defence in 1901, the New York Yacht Club worried that Sir Thomas Lipton would return with a very fast challenger, so they influenced Herreshoff to push his extreme designs even further. The result was *Reliance*, 201ft 6in (61.4m) from the tip of the bowsprit to the end of her boom. Her mast soared over 199ft from deck and was balanced with a 20ft draught and 100-ton keel. Her extreme overhangs took advantage of the Seawanhaka Rule and her vast sail area of 17,000sq ft (1,580m²) required a crew of 66 to tend it. She was undefeated in every 1903 America's Cup race.

According to Halsey Herreshoff, the NYYC wanted no more of these dangerous, expensive yachts so asked Nat to devise a new rating rule, the Universal Rule, which took displacement into account. The more modest *Resolute*, drawn for the 1914 America's Cup (which in fact took place after World War I, in 1920), was the result. Robert Emmons was one of her owners. It was while sailing with Emmons on *Resolute* that Herreshoff learned of Emmons's desire for a boat in which his sons could learn to sail and prepare for the boats he expected them to have later in life, namely, yachts like *Resolute*.

As he did for all his yachts, Herreshoff designed the 12½ by making a half-model of the hull and then taking offsets from it. These were then used to build skeletal mould frames around which the frames and planking of each vessel would take shape. This ensured uniformity, as did the specific instructions Herreshoff gave to his workmen about the size and types of materials to be used. Herreshoff supervised every stage of construction, down to the hardware that he himself designed and which was cast in the Manufacturing Company's foundry. Although Herreshoff died in 1938, the experienced and well-trained men of the company continued to produce the 12½ until 1943.

While Emmons and *Resolute* were instrumental in bringing about the class, Herreshoff's breakthrough boat, and the one which perhaps most strongly influenced the design of the 12½, was his own *Alerion*, built in 1912. The Universal Rule promoted shorter ends, so *Alerion* abandoned the 'little Columbia' look in favour of short but shapely curves at bow and stern. No detail was too small for Captain Nat. *Alerion*'s curving house sides come together in a point just aft of the mast, a bit of elegance reflected in the meeting of the 12½'s



Top: Halsey Herreshoff, NG's grandson
Above: Sir Thomas Lipton

“Although Herreshoff died in 1938, the well-trained, experienced men of the company continued to produce the 12½ until 1943”

A design appraisal by CB technical editor Theo Rye

Popularity is not necessarily much of an indicator of good design in one-design classes; there are plenty of examples of popular designs that are nothing special but hit the spot for reasons of cost, availability or marketing; or simply because the founders of the class paid for the design and so were well motivated to make it work.

However, when a design is in practically continuous production for over a century, spawns dozens of imitations, triggers lawsuits and earns itself such sobriquets as “the finest small boat of all time”, you'd be a fool not to assume that this was the exception that proves the rule. The original name of the Herreshoff 12½ was the “Buzzard's Bay Boy's Boat” and that is actually all you really need to know.

We tend to teach people to sail in dinghies. This is curious in a way; certainly it forces you to get to grips with the reality that water is often cold, but it must be responsible for a large proportion of people who drop out of the sport; choose your first day badly and you can spend a high proportion of it bored, scared, wet, or all three. If your first day was on a 12½, chances are surely much better that you'd come back for more. For one thing these are keel boats, with a hefty ballast ratio (approaching 50 per cent), a healthy beam/length ratio and modest rig; your chances of capsizing one are vanishingly small. Then they are deep enough to offer security when it first starts to heel; it's large enough for friends to share the experience and move about without imperilling anything; and lastly it is responsive enough to reward, but forgiving enough not to punish inexperience.

You can forget everything else and concentrate solely on the pleasure of sailing, that hugely satisfactory process of obtaining near-silent propulsion by capturing the wind; a compelling idea for beginners and experienced alike.

With that behaviour in mind the lines and sail plan hold few surprises. This is small for a keelboat; just 16ft long, and 12ft 6in on the waterline. Her waterline beam is relatively narrow to keep her moving when it's light; she needs the help, with just 140sq ft of sail and 1,500lb of weight. The flared topsides add stability as she heels and give her a generous cockpit for her size. Any piece of water that you can sail a boat with a draught of 2ft 6in on is going to have enough fetch to throw up at least some chop, so her bold sheer and buoyant bow sections make sense, and she looks capable of handling a reasonable swell if called on. Much is made of her hollow waterlines; they certainly put the boat in good company with Herreshoff's own *Alerion* (1912) and *Pleasure* (1925), and the near-legendary Newport 29s, but the hollow is pretty modest (about ¾in over 4ft/1.2m, according to Alec Brainerd of Artisan Boats who probably has the most authentic set of data on the original design) so it's probably mostly that the fine entry helps keep her moving when the going is light.

Here is a boat which is a perfect match to the original design brief - her enduring appeal may well be that she is such a great boat to learn on, and the affection that generates. First loves are unforgettable, after all.

HERRESHOFF 12½



LOA
15ft 10in (4.8m)

LWL
12ft 6in (3.8m)

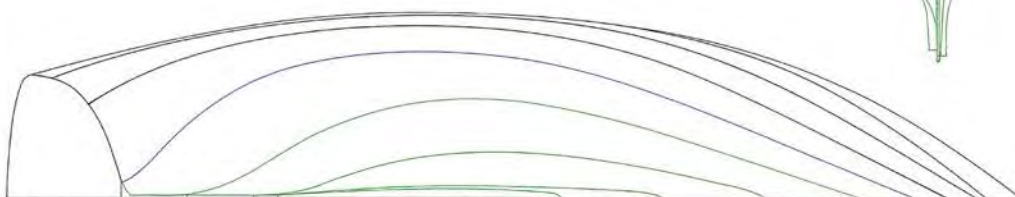
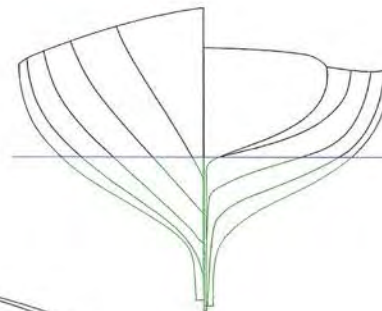
BEAM
5ft 10in (1.8m)

DRAUGHT
2ft 6in (0.8m)

SAIL AREA
140sq ft (13m²)

DISPLACEMENT
1,500lb (680kg)

BALLAST
735lb (330kg)



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BEN MENDLOWITZ

coamings before the mast. Herreshoff gave both designs lovely sculpted sheerstrakes and a stem that rises above the sheerline. Thanks to his practice of designing from half-models, all his boats are fair to profile, all the way to the bottom of the keel: there's no knuckle to increase friction and decrease beauty. Further, *Alerion* and the 12½ have hollow bows at the waterline, one of the reasons they do so well in airs that most sailors would consider calms. *Alerion's* transom is wider than the Buzzards Bay 15's and very carefully curved, yet another touch of beauty that carried forward into the 12½.

Alerion was a centreboarder built for shallow Bermudan waters, and for Captain Nat's personal use. He wanted to get out on the water quickly, easily and by himself. So she was beautifully simple, with a self-tacking jib, clean decks and the barest minimum of hardware. Every piece of the boat was well thought out, such as the delicate tiller that tapers from its strong base to a slender shape under the helmsman's fingers, or the lead block that allows the helmsman to know without looking where to find the mainsheet. At 20ft (6.1m) on the waterline and almost 26ft (7.9m) overall, *Alerion* is significantly bigger than the 12½; so the later boat dispensed with *Alerion's* small cabin and, in my opinion, increased the simplicity already evident in the clean decks, self-tending headsail and delicate tiller. The 12½ is also a keelboat, not a centreboarder, which many 12½ sailors prefer for the uncluttered cockpit it allows.

Other details one finds in both boats include wide and slightly outwardly-flared coamings that feel perfectly comfortable against your back, and long seats that run the length of the cockpit, enough to hold a crowd. Although they are really day boats, some 12½s have been taken on longer coastal cruises:

Above: *Alerion* replica *Curlew*

they can carry gear enough for camping on an island (CB305) or simply slinging a tarpaulin over the boom and sleeping on the sole boards.

The magic of these little ships – for young and old, novice and old salt, racer and picnicker – means that they not only had a long run at Herreshoff Manufacturing Company, but are still being built today, as we will see. Very little changed about the boats from 1914 to 1943. The design and essentials were never altered (for example, the planking was always white cedar) but minor details did evolve. The trim of the first boats was oak, a local wood that was easy to work with but that stained black if water got behind the varnish. Fairly late, in 1936, the trim was changed to mahogany, including the varnished transom. Also in the 30s – 1931 – the bulkheads and decks were changed from cedar planks to plywood. Early boats had rowing thwarts and removable bench seats whereas the later boats had only fixed bench seats. As for the rig, the majority of the boats were gaff-rigged, although the bermudan rig was first available in 1924: my family's boat is one of these. The hardware also evolved and is a good indicator of a boat's age if she is missing her builder's plate, a problem more frequent than one might expect as these cherished plates are sometimes kept by a previous owner when he sells

his boat, or are even stolen. 1936 is the benchmark year for hardware alterations: the traveller changed from completely straight rod to one curved at both ends and the mast partner became one piece instead of an opening model. The shape of the builder's plate also changed (from a rectangle until 1924 to a small oval until 1930 to a larger oval until 1943) but this is, of course, irrelevant for dating a boat if you can read the date on the plate.



Above: Builder's plate 1937 H12 *Pilgrim*

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BEN MENDLOWITZ

Bigger changes came when the Herreshoff Manufacturing Company closed in 1945. The Quincy Adams Yacht Yard in Massachusetts bought the licence to the design in 1943 and built 51 between then and 1948, all of which were planked in mahogany instead of cedar. In 1947, Cape Cod Shipbuilding acquired the rights and built 35 wooden ones before producing a fibreglass 12½ in 1950, which it still manufactures today. These GRP boats currently cannot race with the H Class, despite being called Herreshoff 12½s. At the same time, a different GRP replica, the Doughdish, can. The Doughdish is perhaps a more faithful replica, maintaining the same weight as a mid-season wooden 12½ despite being built in glass, but is not permitted to call itself a Herreshoff 12½.

There has been much controversy over the years as to the rights to the name and design, but this has occasioned two creative offshoots by Joel White. One is the Haven 12½, a centreboard version of the original with a slightly increased beam and smaller sail area. Professionals and home-builders alike have built these carvel-planked, strip-planked and cold-moulded. Their shallower draught and centreboard allow them to be beached and trailed and make them different enough to avoid intellectual property tangles.

The second is a similar centreboard variation on Herreshoff's Fish Class sloop, a version Joel White called the Flatfish. Herreshoff's original Fish Class sloops (first produced in 1916) are essentially bigger 12½s; he even took their offsets from the same half-model. They're longer, at 20ft 9in (6.3m) overall, and have slightly more overhang in the bow. Like *Alerion*, the Fish Class boats

have cuddy cabins, and they were popular enough that Herreshoff designed yet a larger version, the Marlin, for coastal cruising, with a cabin big enough to sleep in. Only four Marlins were ever built, but 40 Fish Class sloops came from his yard, half of which survive.

Joel White's Flatfish and Haven were designed in the 1980s, but much more recently the discovery of Captain Nat's original offsets led to the creation of perhaps the most authentic 12½ since the last original was built in 1943. Alec Brainerd of Artisan Boatworks in Rockport, Maine stumbled upon the offsets in the spring of 2011 and then set about learning as much as possible about the design from Steve Nagy, who compiled the Herreshoff Registry, and from the Herreshoff Marine Museum and Mystic Seaport. Brainerd wanted his 12½ replicas to use exactly the same construction practices and materials as the Herreshoff Manufacturing Company – cedar planking, oak frames, mahogany trim, spruce spars and bronze hardware – and to be eligible to race with the H Class. He also improved upon the originals by using bronze threaded rod across the grain of the transom rather than iron drifts, a trick learned from restorations. The result, in late 2011, was the first wooden 12½ from the shop, and two more followed.


Thus the magic of the 12½ continues for a new generation of sailors. In Center Harbor, Maine, where my family's boat is moored, at least half-a-dozen originals race and day-sail in the summer, accompanied by a few newer vessels and a few Havens. It's a lovely sight to sail past another, and always occasions a smile and shout of "Beautiful boat!" from skipper to skipper.

**Below: *Alerion III*
at Mystic Seaport**



BEN MENDLOWITZ




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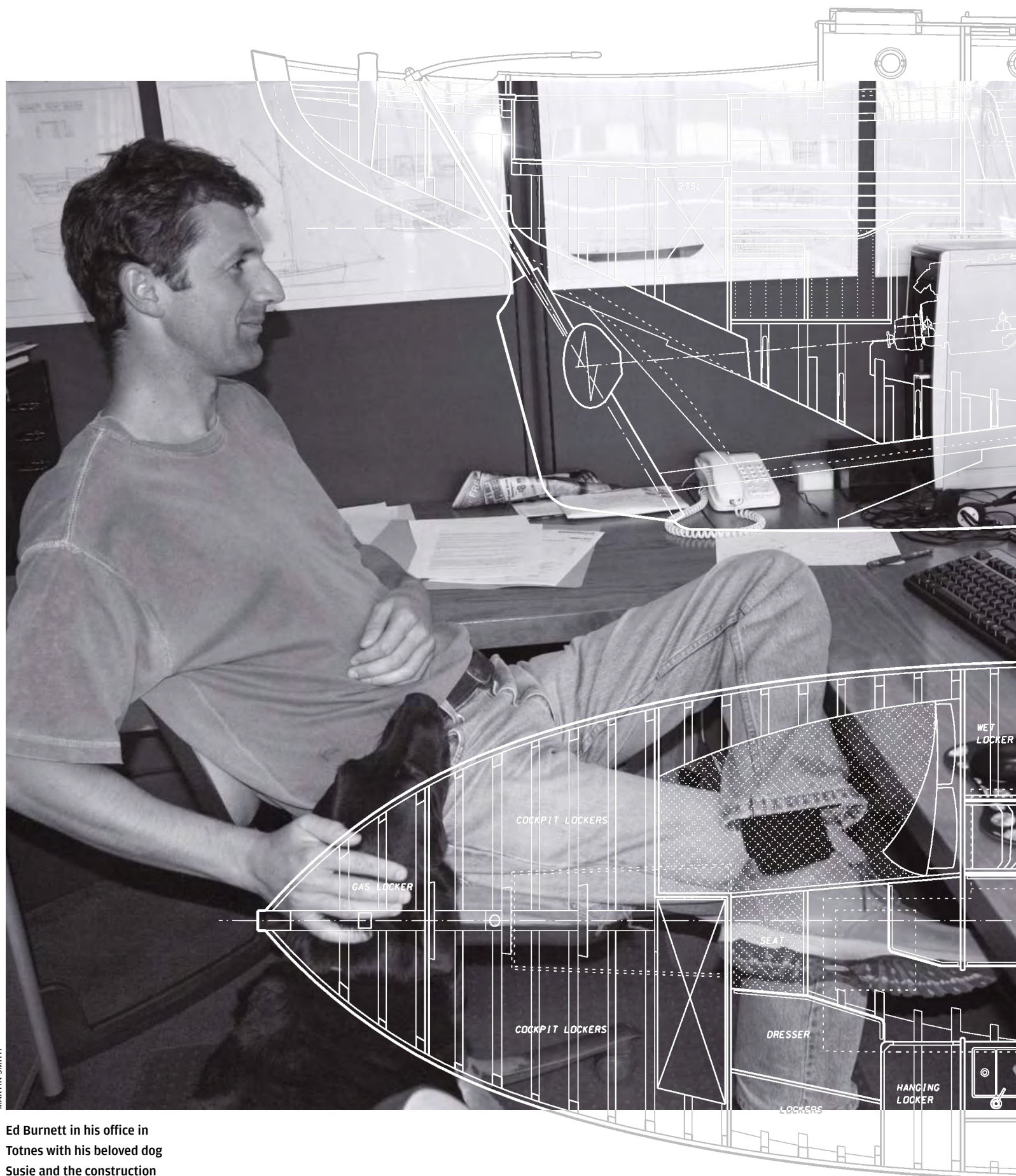
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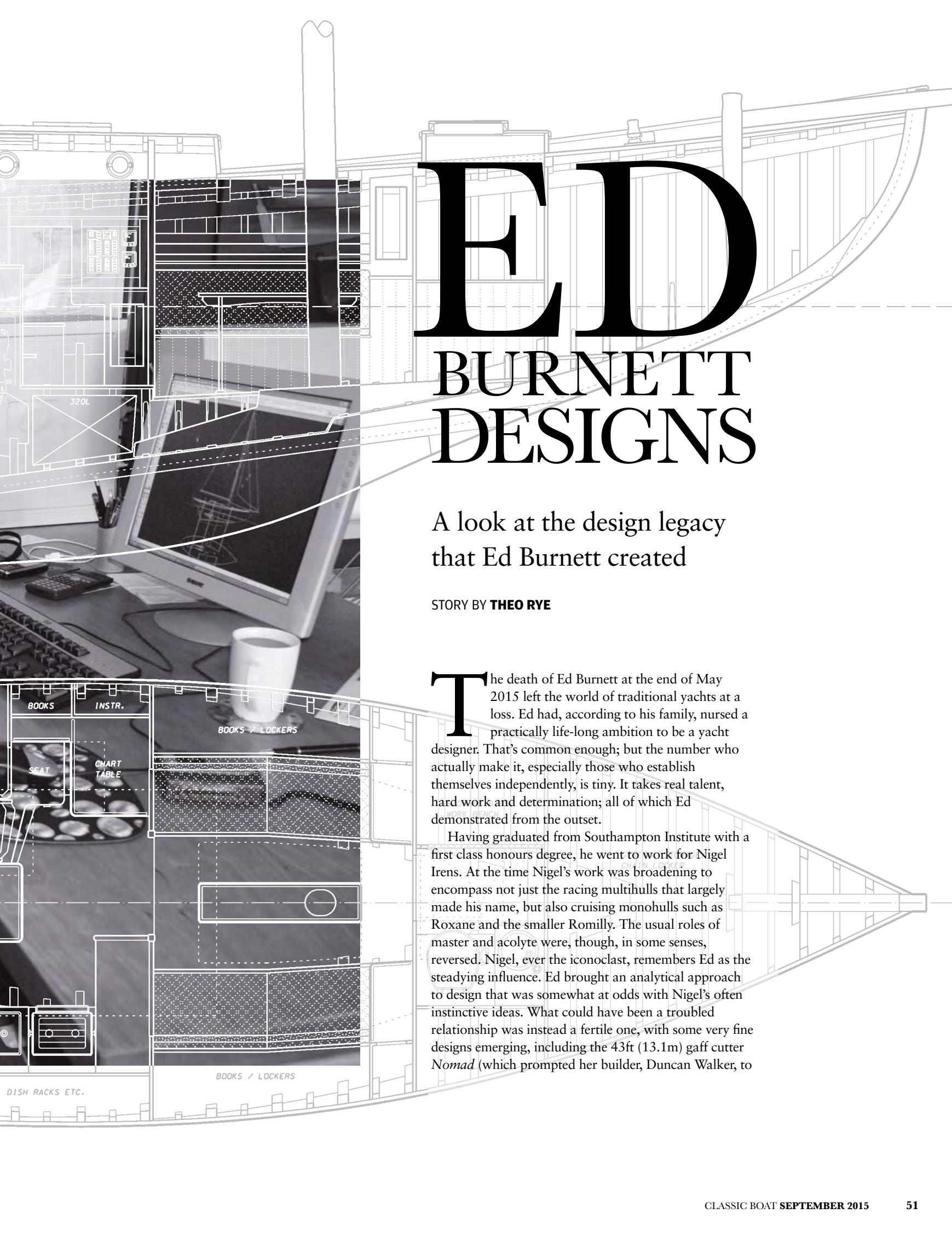


Photos by Billy Black.

RETROSPECTIVE



Ed Burnett in his office in Totnes with his beloved dog Susie and the construction drawings of Design No 135



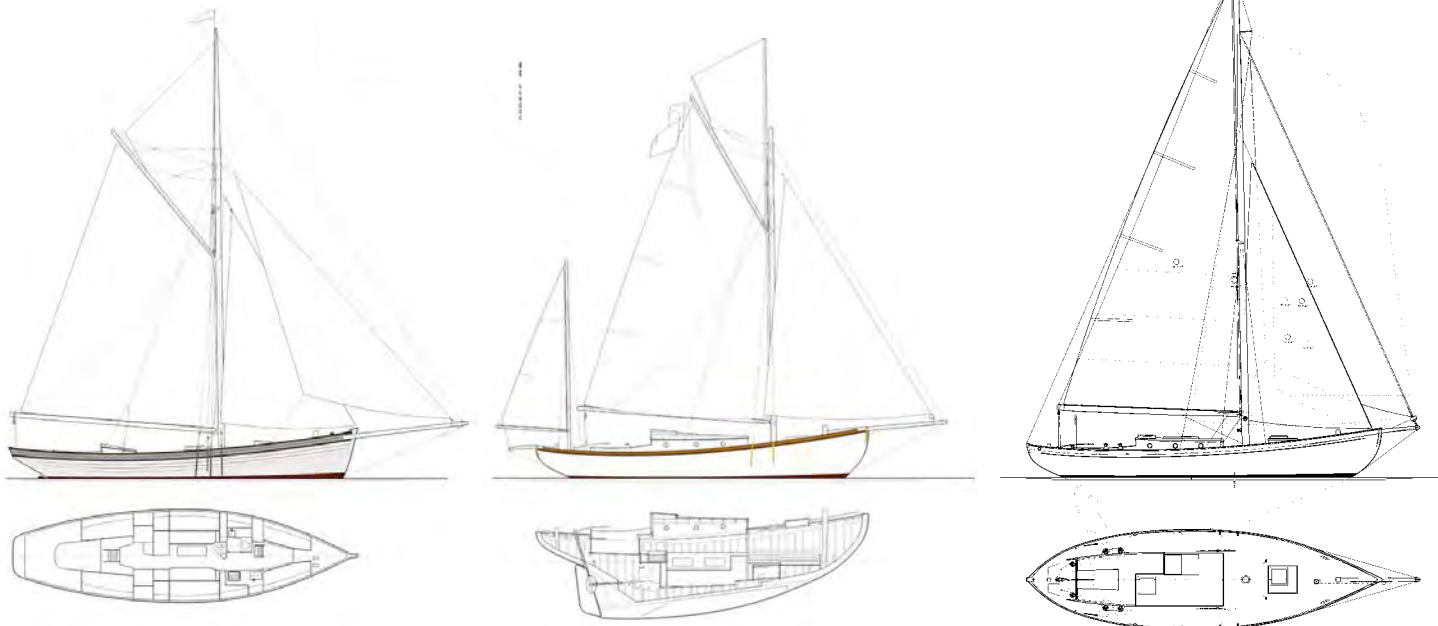
ED BURNETT DESIGNS

A look at the design legacy
that Ed Burnett created

STORY BY **THEO RYE**

The death of Ed Burnett at the end of May 2015 left the world of traditional yachts at a loss. Ed had, according to his family, nursed a practically life-long ambition to be a yacht designer. That's common enough; but the number who actually make it, especially those who establish themselves independently, is tiny. It takes real talent, hard work and determination; all of which Ed demonstrated from the outset.

Having graduated from Southampton Institute with a first class honours degree, he went to work for Nigel Irens. At the time Nigel's work was broadening to encompass not just the racing multihulls that largely made his name, but also cruising monohulls such as *Roxane* and the smaller *Romilly*. The usual roles of master and acolyte were, though, in some senses, reversed. Nigel, ever the iconoclast, remembers Ed as the steadying influence. Ed brought an analytical approach to design that was somewhat at odds with Nigel's often instinctive ideas. What could have been a troubled relationship was instead a fertile one, with some very fine designs emerging, including the 43ft (13.1m) gaff cutter *Nomad* (which prompted her builder, Duncan Walker, to



say, “It’s amazing to think she’s his first boat. Ed Burnett’s a man to look out for”), and the series of Westernman pilot cutters for Tom Cunliffe and others.

Perhaps most impressive of all was the little *Zimmia*, built at the Elephant Boatyard. Just 30ft (9.1m) on deck, the engineless gaffer tipped her cap at Laurent Giles and Harrison Butler but sailed past more than her fair share of Z4s just the same; Adrian Morgan summed it up with “delight in her poise”.

Talking to Ed about his design philosophy even then, it was clear he already had a very firm grasp of the many, often conflicting, elements of a design that have to be balanced. Ed had, as boatbuilder Tim Loftus puts it “well-formed opinions”; but he was always worth listening to, approachable and up for a discussion. His article on hull balance (CB115) is well worth re-reading; if his clarity of explanation had been available to the correspondents of *Yachting Monthly* in the 1930s as they endlessly rehashed Rear Adm Turner’s metacentric shelf theory, it would have saved countless column inches.

Ed loved wooden structures, long keels and gaff rig, but he also knew when modern materials, a fin keel or

Above left: Design

No 121

Middle: Design

No 127

Right: His 39ft/11.9m cutter (Design

No 135) for a

Tasmanian couple

Below: Ed’s article in CB115 on hull

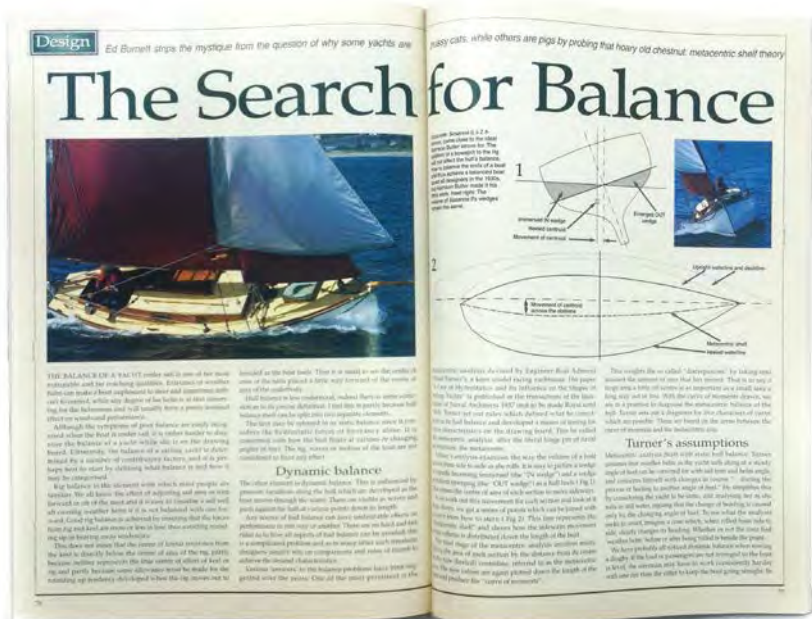
balance is well worth re-reading

bermudan rig could or should be employed to advantage. If his designs have a retro appeal to some, they also have a functionality of form stemming from his ability to select from the past and the contemporary. A good example was the evolution of the design for *Thembi*, a 35ft (10.7m) cutter for Tim & Alex Loftus (CB224) where an initial thought of gaff gave way to bermudan.

Launching her into a rising gale, Ed was totally confident and rightly so. Tim says of her that she goes to windward like a witch, and that if he was starting again now, a decade later and with some impressive voyages to high latitudes under the keel (including a 460-mile leg in 69 hours), there is nothing he would do differently. That is an endorsement of Ed’s care and attention to detail, but also his ability to sift a client’s initial thoughts and then distil them. Dan Davey, a naval architect who shared an office with Ed and was a good friend, recalls Ed’s first response to telephone enquiries for a new design. If the would-be client was unable to sustain their position for an hour against Ed’s attempts to dissuade them (“You’d be much better off with a Nic 35 you know” and the like), it was a clear demonstration that they would be unlikely to have the stamina for a custom build. Not a few went to Ed’s door thinking they wanted a “Bristol Channel pilot cutter” and emerged a few hours or days or even weeks later with a very different set of ideas.

The progression of Design No 135, a sweet double-ender “for a Tasmanian couple”, (CB237 & 238) gave an insight into how Ed worked. The couple intended to go to boatbuilding school in order to learn the necessary skills to build her themselves, which prompted the thought that it might be several years before it was finished, if indeed it ever was. But with Ed’s immeasurable help, Gerwyn Evans and Kristal Berry did indeed finish and launch their dream yacht, *Lucy*, in 2014, “every line of which is Ed”. They had a note pinned up in the workshop that said “Ed is always right” and say that although they never actually met, he became a good friend. Their vision of sailing to the UK and passing their lines to Ed standing on the dock to see his creation for the first time is sadly impossible now.

Ed’s understanding of his subject, which extended to being a skilled woodworker in his own right, gave his





102ft "MOONBEAM OF FIFE III"

1903. The story of the Moonbeams began in 1858 with Moonbeam I & II. In 1902 Charles Plumtree Johnson, an eminent London lawyer, decided to go back to William Fife for the creation of his 3rd yacht taking into account his navigation projects as he wanted to race under the new RORC tonnage which included sailing ships with fitted-out interiors. Moonbeam III was launched in 1903, hull n° 491 to leave the Fife yard. The result was a magnificent yacht which has now become one of the most successful classic yachts in the world. Her streamlined shape and large sail surface area both make for an extremely elegant and unique yacht.



82ft "ATAO" 2006. Built by JFA Yachts, France. She is a beautiful modern classic centreboard sloop, with a stunning classic look and modern requirements. Her finely crafted woodwork hides many powerful innovations and reveals astonishing sailing performances. The view from the deckhouse is unparalleled and uninterrupted; this is clearly the central point of this beautiful yacht.



Morgan 70 "MATHIGO"

2007. Kevlar composite built from a Tom Fexas design, she is a true gentleman's yacht with a special classic touch inspired from the lobster boats in Maine. She is fast, seaworthy, extremely comfortable and luxurious. She is in pristine condition having seen very little use and having undergone a complete refit in 2014/2015.



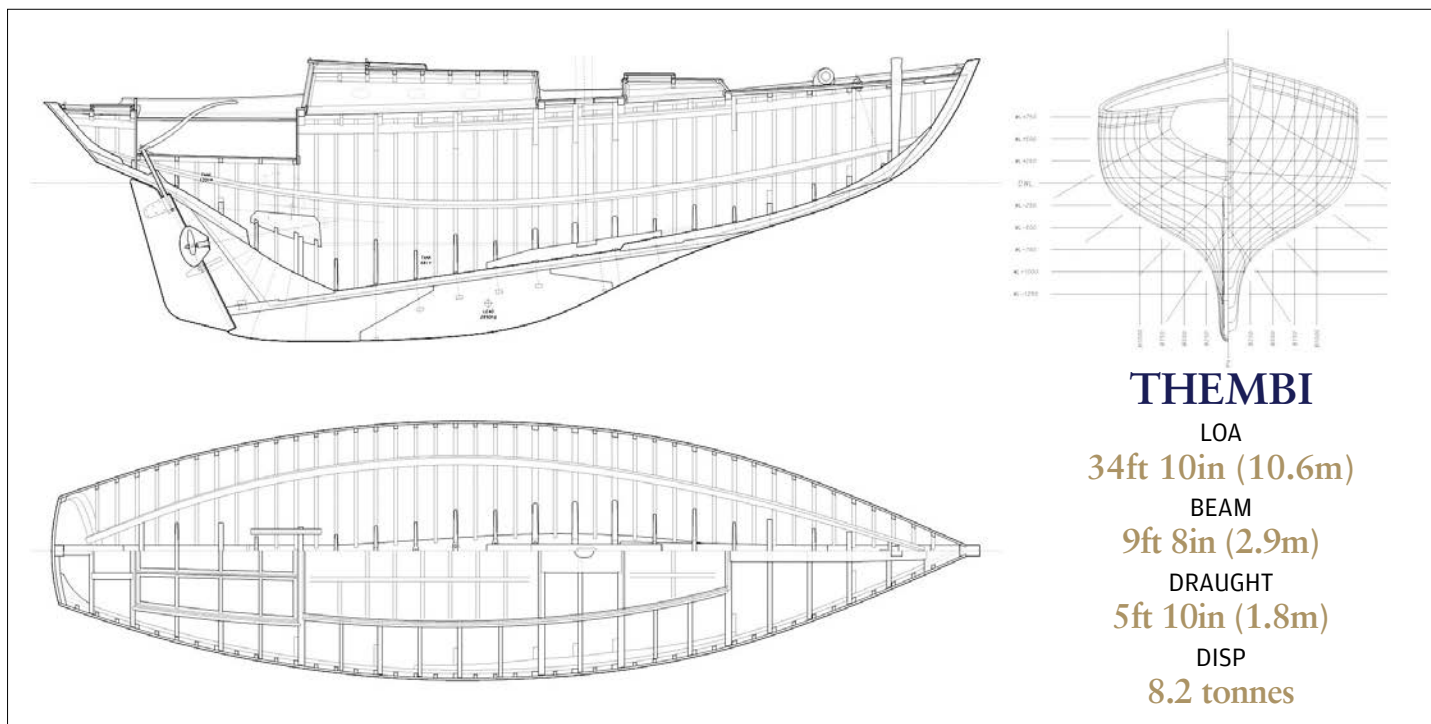
95ft Motor Sailor De Vries Lentsch "NOSTROMO"

1951. Refit 2013. True gentleman steel motor sailor built by the famous Holland Shipyard De Vries. She has huge tankage capacities giving a range of 3.500 NM under engine, although she sails well with her ketch rig and large sail area. She accommodates 8 guests in one double cabin and 2 triple cabins. Forward is a crew area for up to 4.



86ft Classic MY "GOLDEN PRINCESS"

1966. True gentleman yacht. She has a special character. She is in great condition and boasts nice accommodation for up to 8 guests in 4 double cabins including a large owner's stateroom, plus 4 crew in three cabins and a crew mess. She has a large and spacious upper sun deck, nice sheltered cockpit, spacious saloon and proper pilot house.



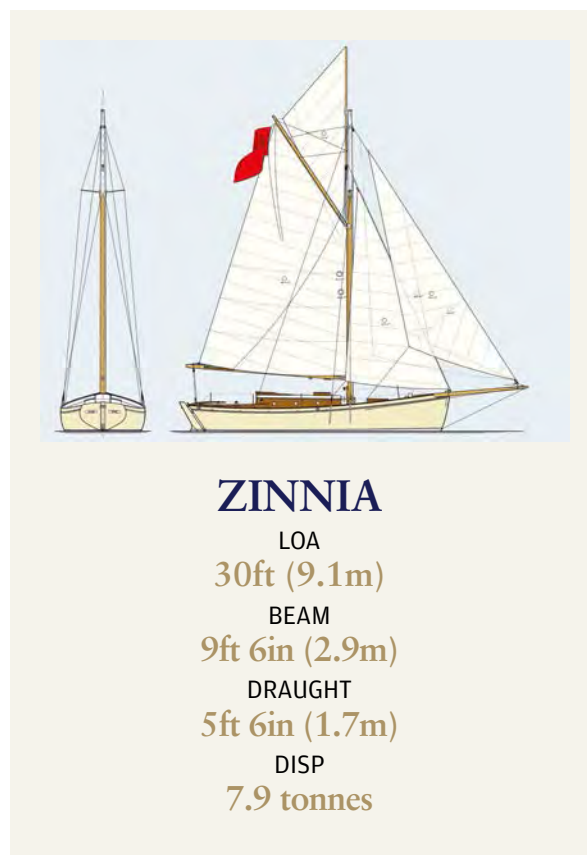
writing as well as his designs real lucidity. His technical drawings are, similarly, models of efficient clarity and he made good use of computer-aided design from the outset. His ability to analyse was first class; he was a much-valued judge for several Classic Boat design awards, and the then-editor Dan Houston remembers his precise and rapid dissection of the entries. His design notes are always instructive, summarising what in many cases was years of discussions and work, and identifying the key elements of each design. He was also noted for his generosity of time spent advising others, often for projects or boats that were nothing to do with him and for which he would receive nothing but thanks. He was a regular on the Woodenboat forum, and there will be very few people, amateur or professional, who would not learn something from his contributions.

It is especially noteworthy that Ed's grasp of yacht design ran to every detail. His interior layouts reflected his personal experience (he lived on *Ibis*, a 23ft/7m Harrison Butler, as a student) and no detail was overlooked. Time spent working in his parents' chandlery in Falmouth gave him, as he said, an almost entirely useless recall of part numbers for obsolete Simpson-Lawrence marine toilets, but there was a lot of useful practical experience too.

He had a good working knowledge of every element that had to come together, from rigging to systems, and was a very competent, practical sailor.

He was an acknowledged expert on pilot cutters and their various derivatives, and distilled the best of their strengths in his design for *Pegasus* for the Island Trust in 2006; along with consultancy on a replica of *Mischief* and rig work on *Kindly Light* among others. He also worked closely with Richard Ayers, a neighbour and friend, on the design of *Kochi* (based on *Baroque* but "a little smaller and with a few tweaks"), that Richard had built in India. The two worked together on several

Above: Thembi
 was built by, and
 for, boatbuilder
 Tim Loftus



projects, including some demanding changes to the interior of the square-rigger *Kaskelot*. People who worked with Ed learned to trust his judgement and abilities; it was just such a connection that led to his involvement in the Royal rowing barge, *Gloriana*, with Stuart Roy who had been one of his tutors at college.

Ed was a keen rower; one of his first projects with Nigel Irens was the development of the Western Skiff, and he was latterly a successful and very active member

Enterprise



60 ft Sparkman & Stephens Yawl 1939

€485,000 Lying Spain

It is difficult not to be excited by a yacht this beautiful. ENTERPRISE was drawn with a flush deck and without the almost trademark short low profile trunk cabin that many of the S&S vintage designs have - this has the effect of highlighting her incredibly balanced lines - made all the more interesting and pure in appearance for it. Plucked from the US by her current owner; ENTERPRISE is a potent classic racer; equally she has the accommodation to family cruise and this is what her original owner had intended - vintage S&S and all the magic that goes with that!

Nausikaa



32 ft Berthon 8 Ton Gauntlet 1939/2014

£140,000 Lying UK

H G May's design concept was for a sea kindly craft with modest overhangs and draft, quite heavy displacement and easily handled sail plan - these small yachts have proved both tough and versatile. Given these essential qualities her current owner has masterminded an extensive refit with a view to making this vessel, not just a pretty vintage yacht but one in which a family could enjoy their time aboard in comparative luxury - rare on even a modern boat of this size - and moreover NAUSIKAA beat the entire fleet of the BCYC on corrected time in their 2014 Round the Isle of Wight race!

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RAY LITTLE

of the Dart Totnes Amateur Rowing Club. With his experience he was invaluable in bringing the 90ft (27m), 11-tonne vessel to successful completion and as part of her crew on the day of the Jubilee Pageant (alongside the likes of Steve Redgrave) he also provided, as he put it, half-a-horsepower of the total of nine provided by the 18 rowers. Ed also worked on several Sparkman & Stephens yawls – *Argyll* and *Cometa* as well as the Rhodes-designed *Undina* which also drew him down to the Med for the racing. He was consulted on dozens of projects, often for rig changes, for yachts as various as the 1902 C&N cutter *Merrymaid*, the famous Laurent Giles *Lutine* and West Solent ODs *Dilkusha* and *Winnie Marie*.

For many, it is Ed's smaller designs that we could, perhaps, aspire to own that appeal most. *Zinnia* was followed by a near sister, *Foxhound* and then the lovely *Frolic*, built at Hegarty's in Ireland in 2005; and also the slightly larger *Ivy Green* and *Psyche*, all of which have drawn admiring looks. There is an intrinsic sense of rightness in them that real sailors respond to.

Despite specialising in the small and purist niche of genuine, traditional cruising yachts (he eschewed the term 'classic' in relation to his designs), Ed's portfolio rapidly increased and commissions for larger yachts followed. Martyn Brake, who built *Foxhound*, also built Ed's 2007 'mid-Atlantic' schooner design *Amelia* (CB232), 59ft (18m) on deck. *Shindela*, from the Turkish Arkin Pruva yard and launched in 2012, was 83ft (25.3m) LOA and 63 tones, again schooner-rigged but this time with a fin-and-skeg hull; she was Ed's largest yacht.

He was also very competent with motor yacht designs; his 32ft (9.8m) semi-displacement *Ocean Fauna*, built by Cockwells, was very well reviewed.

Practically every yacht designer has, at some point, taken on a commission that simply doesn't play to their strengths: but not, it seems, Ed. His painstaking, patient approach allowed his relationship with clients to mature even before the build started and the trust that resulted

***Amelia*, Ed
Burnett's biggest
solo design**

meant he could stay true to his principles; there is a distinctive, handsome style to all his yachts. Clients soon recognised that Ed was motivated purely by the desire to give them the best possible yacht that he could, and that they were in safe hands. It also meant clients became, often very good, friends. He was good company and had a great sense of humour; in 2014, Ed videoed himself checking that the water was down to exactly 1 deg C to perform, as he put it, the "classic, no gimmick ice bucket challenge". He also had his Hobnob clause. This was a paragraph, inserted towards the back of his standard contract, that required the builder to provide a packet of Hobnob biscuits whenever Ed made a site visit. It was Ed's way of checking the important fact of whether the builder had a sense of humour, and also, incidentally, if he had actually read the contract to the end.

Tragically, a project in build in Brazil (Design No 145, a plank-on-frame 56ft/17.1m, double-ended ketch) is now destined to be Ed's swansong. Ed visited the yard often and was in his element working with the locals. Used to working solely by eye, the boatbuilders of Cajaíba were initially daunted by the drawings and technical demands of building a yacht. On his first visit, Ed's modest demeanour and competence won them round. Her masts (built by Collars) were shipped out earlier this year. It was, in perhaps typical Ed fashion, a long-gestated project of four years and the team, by now all friends, were devastated to hear of his death.

This June, at the Totnes rowing club that he had made a second home, Ed's family hosted a celebration of his life, a bitter-sweet meeting of old and new friends with laughter and not a few tears. For those who admired his designs or benefited from his advice, his loss at the age of just 43 by his own hand was a terrible shock; for those who knew Ed it is an unfathomable sadness. There is solace that his wonderfully capable yachts achieve beauty without artifice and will be appreciated long into the future. 🌐



**Ed also designed
power boats:
here is his
Design No 120**



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FREE SPIRIT

Sean McMillan looks back on two decades as CEO of Spirit Yachts and predicts the future of classic yachting

STORY **ROB PEAKE** PORTRAIT **EMILY HARRIS**

Perhaps it was inevitable that the boy who hung his Merlin Rocket from the ceiling in the off-season – “just to look at it” – would go on to be involved in boat design in some way. Certainly, the seeds for Sean McMillan’s career as one of the leading yacht designers of his day were sown young. Thrown into dinghies, to use his own words, aged two, and doing the jib sheets on the beloved family Merlin by seven, the young McMillan built a Graduate dinghy aged 12 and as a teenager was a regular on the foredeck of various Cowes race yachts. Perhaps it was a degree in Fine Art, at Newcastle University, that developed his eye for a fine line. As passionate as he was about art, though, while his fellow graduates hired studios and launched themselves into the 1960s scene, McMillan turned the practical skills he’d acquired into a job, working as an illustrator in London in the 1970s. But something was bugging him.

“I wanted to live on a boat and go cruising,” he recalls. “I tried to find some way of getting a boat but fundamentally I didn’t have any money. Then I discovered this book called *Foam Sandwich Boat Building*. I worked on the assumption that if I started I’d finish.”

The rest is certainly history, but not quite the smooth ride he might have hoped for. He finished the boat, a yawl, and cast off on an eight-year odyssey around Europe and the Med, en route trying his hand at running an advertising agency in Spain and doing yacht deliveries – “you learn so much about what works on a boat and what doesn’t” – before returning to Woodbridge, Suffolk, from whence he’d set off, with a plan to start a boatbuilding company. One thing he got right was the material – “GRP is disgusting stuff, it had to be wood” – but his timing was off. It was 1987 and the newly formed McMillan Yachts hit the recession, in his own words, “like a train crash”.

Fast forward to the summer of 2015 and the office of Spirit Yachts in Ipswich Haven Marina. Discussing the 23 years since the demise of McMillan Yachts and his subsequent partnership with Mick Newman to form

Spirit, the 64-year-old McMillan is quietly spoken and thoughtful, perhaps more philosophical, today at least, than you’d expect for the man at the helm of a global business. In the past five months alone, he has launched Spirit’s first superyacht concept, he’s set up Spirit Yachts Asia, he is about to finish the new Spirit P40 motorboat and is preparing to expand Spirit’s yard site to encompass new four-storey office space.

Plans are gathering strength for the next dedicated Spirit regatta, this time in the Med. The last meeting, in Antigua, saw nine Spirits go head to head, one of them McMillan’s own Spirit 52. “My racing crew are all guys who work in the yard. As we went over the start line on the first race, we looked around and I said: ‘You built this lot.’ It was a moving experience. I felt very proud and as much for the guys.”

McMillan is a renowned master woodworker himself, who once built a car in wood, for fun. His office, no more than a raised Portakabin, sits within the boatyard shed, his draughtsman’s easel at one end.

It’s hardly the plush design studio one might expect, but McMillan’s hands-on way is surely a selling point for potential customers, all of whom are encouraged to visit the yard and be thoroughly involved in their yacht’s build.

McMillan has seen 76 of his boats launched over the past three decades. The company has been recognised outside the marine world, winning a Queen’s Award for Enterprise in 2008

for its 90 per cent export trade, and the order book is healthy. Curiously, Spirit has almost no direct rivals.

“Our advantage is that purely by luck we started 20 years before anyone else did,” McMillan says. “That means we’re ahead in terms of experience, working out the technical side of building lightweight wooden boats, and in terms of trust. The client has to trust that we can deliver. You ally that to really elegant design and the fact that we design and build in-house and there are very few builders like us anywhere. There are yards that build the occasional new wooden boat, but their core business is

“The Spirit of Tradition class is growing all the time. In fact, of all the regatta classes, it’s the only one that is growing”



Above: McMillan on the P40 motorboat in build. Below: The Spirit Royale 110 motor yacht design

often something else, be it running a marina or doing restorations of boats.”

With the “educational experience” of McMillan Yachts’ demise under his belt, Sean has seen Spirit through the recession in good shape, having had to make no redundancies and boasting a workforce of 31, some of whom have been with Spirit for 20 years.

Things haven’t always been so straightforward on the water and McMillan acknowledges the resistance that Spirit and other neo-classic designs have experienced in the past. Spirit owners were first granted entry to the British Classic Yacht Club regatta in 2007 when four Spirits crossed the start line. Eight years later, every major regatta features a Spirit of Tradition class and McMillan himself was the regatta chairman for the Panerai-sponsored event in July, where the Spirit of Tradition class was nine-strong. McMillan not only sees the issue as having now dissolved, he sees Spirit of Tradition as the future of classic yachting.

“Classics are a finite resource. More and more people are getting interested in becoming owners, but there’s a wariness of the cost of running the really big ones and there’s a perception that there’s a maintenance issue. With an old classic, that’s the case – you’ve got to keep them up to speed. But modern classics look every bit as

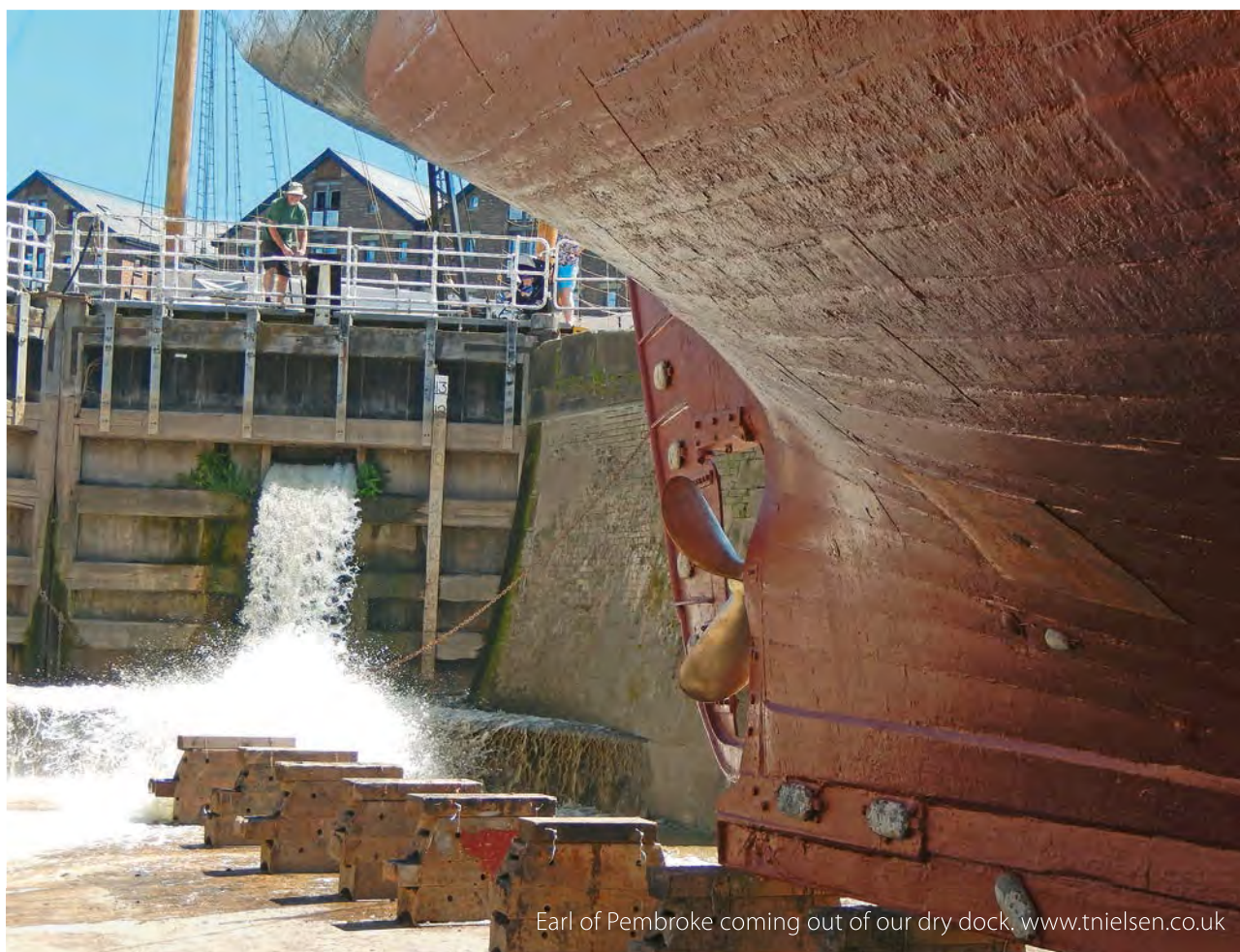
elegant, you’ve got maintenance on a par with a GRP boat and the regatta racing you get is first rate.

“The Spirit of Tradition class is growing all the time. In fact, of all the regatta classes, it’s the only one that is growing. Modern racing fleets are diminishing. People are fed up with paying silly money for the latest race boat, which they then fill with pro crew and truck all over the world. Three years later it’s not worth a light.”

The Spirit yard, in the middle of Ipswich Haven Marina, in Suffolk, gives direct access to the water and is big enough for boats 150ft (46m) long. McMillan is at his most animated when dismissing the suggestion that Spirit Asia might be a precursor to moving production abroad. Nonetheless, Spirits are getting bigger. The most recent designs are the Spirit Royale 110ft (34m) motorboat and a 118ft (36m) superyacht, both collaborations with naval architects Rhoades Young, as well as a 110ft yacht. “There has been a stronger interest in this design than any other I have drawn,” acknowledges McMillan. Meanwhile the P40 is being marketed as a potential superyacht tender. McMillan’s got his eye on a slice of the superyacht cake, but Spirit still offers its first ever model, the 37 (11.4m) and is exhibiting a new Spirit 46 (14.2m) at the Southampton Boat Show. Discussions are ongoing about a lifting keel 40-footer (12.1m). Smaller Spirits aren’t going anywhere just yet.

McMillan was devastated in 2007 when Mick Newman, who had run Spirit with him from the start, was killed in a private plane crash in Turkey. McMillan continued on his own for six years, but last year scored a coup by wooing Nigel Stuart into the fold as Spirit’s managing director. Stuart had been MD of Discovery Yachts since 2008, overseeing the British brand’s establishment as a leading builder of customised, GRP blue-water cruisers. It’s an addition to the team that’s been a fillip for McMillan and one that bodes well for Spirit. If Spirit of Tradition is the future of classic yachting, as McMillan believes, it’s almost certain that the Ipswich builder will be at its forefront.





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HOW JOLIE BRISE WON THE FIRST FASTNET

The pilot cutter fitted out as a cruiser now had to be worked up for a tough offshore race. EG Martin proved a canny préparateur...

STORY **CLARE MCCOMB**

The year was 1913 when *Jolie Brise* was launched at Le Havre in December into the winner-takes-all, cut-throat competitive world of piloting, and the declining years of working sail. Having escaped destruction in World War I, she was reduced to disarray after several years as a tuna-fishing vessel, but in 1923 was found and bought by EG ‘George’ Martin, for her beauty. The man who’d become one of the great sailors of his time loved her “great freeboard forward and full entrance, her raking section and extraordinary fine run”.

She changed his life as much as he did hers over the four years they were together.

Although Martin said she was “most disreputable in appearance”, this was to be an inspired purchase. He set out to “recondition her gently” into a comfortable cruising yacht, taking care to retain her “wonderful look of simple comfort”. No luxurious fittings or silk cushions here! All the equipment was top-of-the-range, because her owner believed that functional things like plumbing, tanks and stoves “could never be too good”.





Below deck the cabins were dimly lit with naval candle-lamps of various sizes, as Aladdin lamps were only permitted in harbour, where their brilliant white light and lack of smell were much preferred. The coal stove was always burning, providing hot water for the making of coffee and Bovril, French onion soup, curries and rock buns, with plum duff on Sundays.

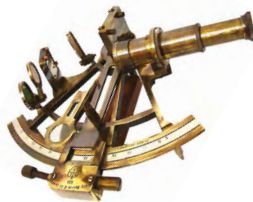
Two large tanks, sited under tables, ensured the water supply. (Martin had memories of once having sprung a leak mid-Channel and having to load the dinghy with emergency kettles, pans and buckets for a kindly passing trawler to fill.)

When he bought her, *Jolie Brise* was grubby but in perfect structural condition, with her mast and main shrouds completely sound; all the other gear was worn out and this was being replaced as and when necessary: there was no urgency, which was typical of *Jolie Brise's* owner – in his many years as a cruising sailor, Martin had “never set out with the intention of getting somewhere and back in a given time”; he actually took pleasure in taking “timely shelter” when gales blew, rocking snugly at anchor in port, feeling sorry for those who had been caught out by the storm, unless it had been their own fault! Until the challenge of the “Ocean Race” gripped his imagination, since the end of the war he had avoided sailing under pressure of competition; now, when starting to prepare for the first Fastnet, he was forced to adopt an entirely opposite mindset.

Suddenly he was modifying and equipping his boat, not for a comfortable passage, but one to be made in the shortest possible time. There was no possibility now of “making something do”. The standing and running rigging, sails, mast and spars had to be surveyed, and anything which was not first class was discarded.

“Careful use” was entirely out of the question. George wrote that in cruising he would ease up before limits were reached, while in racing it was a matter of “hanging on and hoping the gear will hold out”. In an ocean race, the gear simply couldn't give way. So far from shore, safety was imperative.

Being a pilot boat, *Jolie Brise* needed considerable rearranging: jib topsail and spinnaker halyards had to be fitted, with spinnaker boom topping lift, and forward and after-guys. Belaying places were found for jib topsail tack and sheets, plus spinnaker sheet, outhaul and guys. Provision in the stern was made for setting up preventer backstays. Poor weather in the run-up to the race meant there was little chance of sail-stretching and Martin had

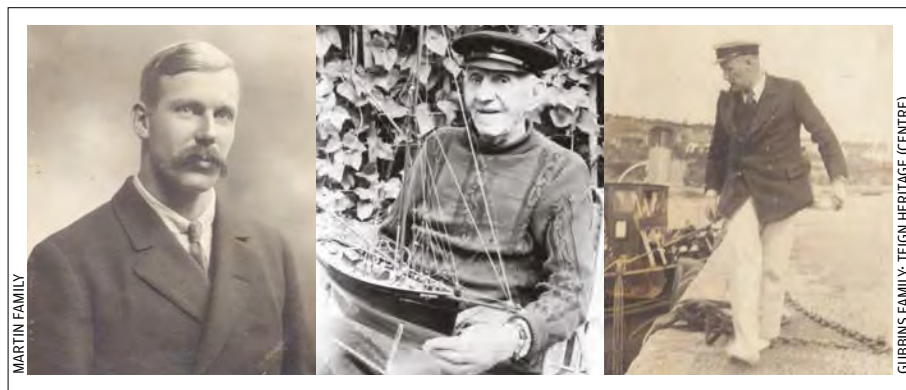


**“The
yachtsman
in search
of a new
experience
might well
try running
dead before
a fresh
breeze, on a
dark night
with the
spinnaker
set...”**

Below L-R:

**EG Martin; Fastnet
crew Sid Briggs in
later life;**

**JK Warneford, the
navigator in 1925**



Taking the plunge with Dauntsey's

What is it like to spend days at sea, actively crewing *Jolie Brise*, but having never handled rope or sail before? It would be a challenge for anyone, never mind teenage school pupils. But what an amazing opportunity.

For Dauntsey's School, an independent co-educational day and boarding school in Wiltshire, which has owned *Jolie Brise* outright since 2003, the experience fits a philosophy of “majoring on adventure”. School sailing club membership costs £15 per term and is open to any student from Year 10 upwards. During school holidays, *Jolie Brise*, crewed by Dauntsey's pupils, might cruise to anywhere in Europe. Iceland, Norway and the Shetland Islands have been destinations in recent years.



COURTESY OF DAUNTSEY'S SCHOOL

On these long voyages, students learn to shoulder real responsibility, the beauty being, as skipper Toby Marris explains, that each manoeuvre on *Jolie Brise* requires teamwork. It takes four or five to put a sail up, and four or five to take it down. Meanwhile food has to be cooked, navigational records kept, sails trimmed and the boat steered – there is no option but to work together. It's no surprise to hear Marris describe how the students' confidence "grows and grows" on board. "Most of them walk off the boat a lot taller than they walked on," he says.

I interviewed three Dauntsey's pupils – twins Zach and Gus Dunnett, and Dan Watt – who sailed with *Jolie Brise* last year. Both the brothers were extremely seasick – Gus says he threw up 53 times in total – but stresses "it was worth it!" Adam Seager, the skipper on that trip, modified their tasks but they still had to pull their weight, queasy or not.

Zach spoke of his first night mid-ocean, with *Jolie Brise* tearing along on a choppy sea. He had only done short trips before and was at the

helm in the pitch black, struggling to stay awake against the swell, with little faith in his ability to sail her safely: he didn't want to be the first person to capsize a 101-year-old classic! Throughout the trip Zach's confidence grew as he learned to trust the ship and himself and by the end, similar night watches had become something to be looked forward to and enjoyed.

Dan told me of clambering on the rigging, securely clipped but way up the mast, gazing out miles beyond the Azores, in brilliant sunshine. The boys said you didn't need to know technical sailing terms to be safe, but you did need to follow exactly what you were told. Crucially, the skipper gave them confidence, issuing clear instructions and never seeming phased, even when they hit poor conditions. In one rough patch, Gus ruefully remembered losing his new waterproof camera, which slipped from his pocket, skidding down the tilted deck and into the water.

The teenage crew couldn't believe their luck when a school of whales pulled up alongside and swam with them for 15 minutes. It was a first for the skipper too.

Above: Dauntsey's School has owned the boat since 2003, with pupils sailing and maintaining her

Below: Skipper Toby Marris

For Toby Marris, the fact no one can step off the boat, if they wanted to, is what makes the experience. "Once on board, the weather will do whatever weather does to us, and we all have to get through that together. Everyone has to work as a team, which pushes them towards the knowledge that yes, they can manage it."

Dauntsey's previously owned a 50ft (15m) Class 1 yacht, *Griffin II*, but this was destroyed in a storm in 1976. The school secured the long-term lease for *Jolie Brise* the following year from her owners the Exeter Maritime Museum and the International Sailing Craft Association. When the museum moved its collection to Lowestoft, the owners offered to sell *Jolie Brise* to Dauntsey's, whose pupils had by then looked after her for 25 years, and the school acquired her for £75,000 in 2003.

Former Dauntsey's pupils often remain members of the school sailing club and those who have chartered *Jolie Brise* often stay on board as associate members.

For charter details, contact Toby Marris on +44 (0)1380 814630 or email marristr@dauntseys.wilts.sch.uk.





BEKEN OF COWIES

no time to get the racing gear settled. It was “prepared but not tried”, he wrote, but did in fact “work all right”. He added that a cruiser that suddenly adopts the sail plan and rigging of a racing yacht will need at least a dozen belaying pins in different parts of the ship.

The previous winter the mast had been taken out for survey and the masthead altered. The crosstrees, which were formerly in one piece and fitted across the trestletrees on the foreside of the mast, were changed for a new two-piece style, wide and flat, the heels of which were shipped in sockets on the trestletrees’ sides. The eyes of the two after-shrouds passed between the two sockets while the old foreshroud was replaced with one passing through the crosstree at a distance of about 2ft (0.6m) from the mast, while the eye of it was placed over the masthead at the upper cap. Later on, in July, the hemp lanyards were set up but were then not touched: at the start of the race there was just a little slack in the shrouds but they too were intentionally not adjusted.

After the race Martin felt that this slight ‘give’ in shrouds and halyards had helped augment *Jolie Brise*’s famous liveliness in light airs. Later he declared that her remarkable “gaiety of disposition”, which surprised all who sailed in her, must be because she is French!

Then there was the matter of the sails, and what a difference they made. *Jolie Brise*’s baggy mainsail had dated from her fishing days; now she had a magnificent new version with a loose foot, where the original had been laced. The mast was raked aft 18in (45cm) at the upper cap and the ship trimmed more by the stern, which made her light upon the helm. Martin suggested “possibly the alteration in balance is due more to relieving the bow of weight and pressure, than to a change of centre of effort and lateral resistance”.

The pristine mainsail was treated with much respect and admiration as it flowed in a perfect curve from luff

Above: *Jolie Brise* in 1928. Her huge spinnaker had impressed rival crews in 1925

“*Jolie Brise* was scraped and scrubbed and her bottom was coated with a layer of black varnish, a refined tar thinned with turpentine”

to leach. Now she could be sailed closer to the wind than before, but the sheet was kept ‘well off’ so that the sail could stretch gently, without being subjected to heavy pull. Even during the race, near the Lizard, Martin insisted on lowering the mainsail altogether, sailing under jib and staysail, because a squall had appeared to windward under a black sky: the alternative would have been to reef but he was determined not to do that – they had not even reeved any reef-pendants or lacings – all because the sail was new and needed protecting.

The new loose foot was much superior to lacing. Previously Martin had suffered visions of a boom breaking at a point about one third of its length from the outer end, and it had seemed to him that with a laced sail there would be less likelihood of “the splintered end coming in and polishing off the helmsman”. In this case the boom was 38ft (11.6m) long with the mainsheet block “at one-twelfth of the length from the outer end”. But both George Ratsey and Charles Nicholson had advised that it was indeed strong enough, and in fact there was hardly any bend in it now, when close-hauled in a fresh breeze, where before it had “hogged considerably”.

The spinnaker was huge. On the first day of the Ocean Race it flabbergasted the other crews as *Jolie Brise* roared her way through the field after a cautious start. The 62ft (18.9m) hoist by 35ft 6in (10.8m) base worked out at 1,100sq ft (102m²) area for rating. The actual sail area, allowing for the round of the foot that swept the water in light airs, was very much greater. When it was full of wind, the combined efforts of all hands could do nothing at all with the after-guy by direct hauling.

Before the race, Martin had had *Jolie Brise* scraped and scrubbed and her bottom coated with a layer of black varnish, refined coal tar thinned with turpentine. Three coils of spare so-called composition rope were

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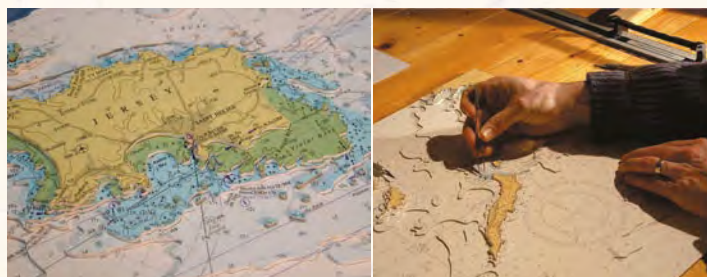


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C/O DAUNTSEY'S SCHOOL

bought in different sizes, while spare canvas and sail twine, needle and palm made up the vital mending kit.

As for navigation, two trailing logs were to be used alongside sextant readings. Martin feared it would not be possible to fix the ship's position by sun and stars in bad weather. The logs would provide valuable information that would be worth any loss of speed through drag. Meanwhile, the crew mastered holding a hand compass at a specific height above the deck, in a spot free of deviation, and the steering compass was placed where it was well lit and clearly visible to the helmsman. A great variety of food had been laid in so that the crew never had two meals alike. Martin's ex-fisherman skills came into play and after three days the crew complained that they were putting on weight!

Beforehand, an ever-anxious Martin had suffered premonitions of extreme discomfort, with exhausted crews, the ship full of wet clothing and decent meals an impossibility. He had underestimated how the race itself would heighten morale. The crew on *Jolie Brise* believed "anything was worth doing which made the ship go a little faster". At night *Jolie Brise* raced on "under balloon canvas". Martin suggested later that "the yachtsman in search of a new experience might well try running dead before a fresh breeze, or even a little by the lee, on a dark night with the spinnaker set".

More than anything else, Martin learned to trust *Jolie Brise*. Carrying the maximum amount of sail at all times involved sustained concentration, with huge importance attached to the decisions of the "sailing master". He wrote later that on *Jolie Brise* the rigging would go long before the boat, which made things much harder: "Properly stayed spars show little sign of strain, but somewhere there comes a breaking point – a wire, perhaps the hook of a block, or a shackle will go. The

To mark her
centenary in 2013
she raced the
Fastnet again,
crewed by
Dauntsey's
sixth-formers

smash comes with a crack like a gunshot, there is no warning. So she has to be sailed to an imaginary limit."

By the end of the race, he was revelling in it, concluding that it was this hard-earned confidence in your boat, achieved by many days and nights of gauging risks under high stress, close to the limits of the gear, which made ocean racing such a fascinating sport. It had been a steep learning curve for helmsmen and crew.

Critics in the yachting establishment questioned if it had been a real ocean race, but a momentum had been gained and a new British sport born. *Jolie Brise* won in six days, 14 hours and 45 minutes, around 20 hours ahead of her rival, *Gull*. Two boats had retired and one was so slow that the timekeepers had gone home by the time she arrived. *Jolie Brise* competed in three more Fastnets of that era, winning again in 1929 and 1930. 🌐

The Rolex Fastnet Race 2015

The first race had seven entrants and the winning time was six days. On 16 August 2015 the fleet will number almost 400 and will include two 100-footers (30.5m), *Comanche* and *Leopard*, who should beat *Jolie Brise's* time by around five days. The latest generation of foil-borne Vendée Globe 60-footers (18m) will be hot on their heels.

Most yachts are amateur entries, averaging 44ft (13.5m) LOA. *Dorade*, *Argyll*, and *Stormy Weather* make for a fascinating Sparkman & Stephens triple bill in the classic class. *Dorade* won in 1931 and 1933, *Stormy Weather* in 1935.

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C/O WIN CNOOPS

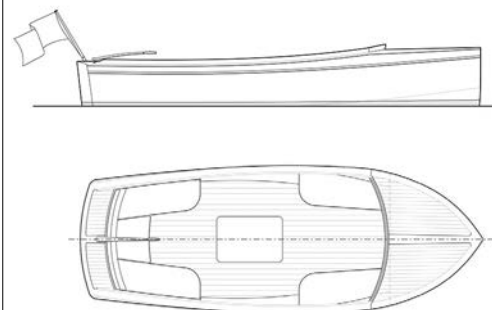
STAR YACHTS

The new baby Bristol 16

The new Bristol 16 is the baby of a popular range of semi-displacement wooden motor launches designed by Andrew Wolstenholme and built by Bristol-based Star Yachts. We loved the 27 when we tested it and this 16, which we saw in build in Bristol over the winter, looked stunning – and a couple of feet larger than she actually is. This particular one is for an owner who has also ordered a 32 (in build now), and we're looking forward to taking them both out for a spin in spring 2016.

For now, we are happy to admire the subtly stepped sheerline, the curved transom and hint of tumblehome. It certainly pleases the eye! Prices start at about £26,000 + VAT and speed, as a semi-displacement design, should be pretty nippy, depending on engine choice. This particular boat's inboard diesel is only 10hp but it exceeds hull speed at 7-8 knots. Price is c£32,000 + VAT.

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Lazarette



Panama hat

A well-made panama, one could say, sets a man apart. It's all about being hand-woven. This one, called the Rancher, is a teardrop fedora from Pachacuti. Nice wide brim, leather band, tight weave and moulded teardrop top. It comes from Ecuador via Fair Trade working practices. Whether you spend your season in the Med or in Malden, the Rancher has style. £69

panamas.co.uk

Lehr 5hp outboard

There are many advantages to using a propane-powered engine as an outboard. No winterising, no petrol spills, easy starting, three-year warranty, lightweight (48lb for this one), easy-to-handle fuel tanks and a green footprint. You can clamp on bigger canisters, at 4 gallons or even a 7.5 gallon composite tank, for longer journeys. We found the power output very good and after playing with it for a month we could find no reason not to switch completely. £1,150

golehr.com

Cafflano coffee maker

The latest portable device for those who need a double espresso before weighing anchor, the Cafflano actually starts with the coffee beans. Minimal work is required as the grinder and filter are built in with the cup. Start with the beans and end up with fresh coffee just a few minutes later. Top marks all round. £63

cafflanoshop.com



Caulking mallet

Leather-bound wooden caulking mallets possess beauty in their own right, but over a hot summer they can dry out and the metal rings can become loose. Toplicht have covered that with their Polyamid caulking mallet. Why not? It has an ash handle. Traditional mallets also sold. £55

toplicht.de



Hanseatic clock

This chronometer with a quartz oscillator that passes the strict DIN 8319 requirement for navigable chronometers, claims to run for a year on AA batteries. So it's not only an accurate instrument, but also a fine piece of simple design from Mühle-Glashütte in Saxony. £318

muehle-glashuette.de



Ash snatch block

Here's a varnished ash snatchblock with polished stainless steel swivel and polyaramid sheaves. The maintenance-free stainless axis is a patented design and can be secured with a single screw without losing strength. £120 to £210 depending on size.

toplicht.de

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Nautiraid make a huge range of folding kayaks - see our website for more info. Featured here are the popular *Naraks*, derived from the craft of the Inuit; with centuries of development to their hull forms, they offer a near-perfect combination of stability and speed. **10% OFF NAUTIRAID KAYAKS**

Grand Narak 550 (above left). A two-person model that can also be set up as a spacious single, price from ~~£3150~~ **£2835**

Narak 550 (below). Nautiraid's fastest, longest and narrowest single sea kayak, yet still stable enough for those with a little experience. From ~~£2700~~ **£2430**

Narak 460 (not shown). A shorter, slightly beamier version of the 550, retaining much of the speed with additional stability. Price from ~~£2500~~ **£2250**

Smaller one-person Nautiraid folding kayaks from £1250



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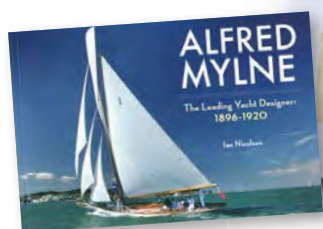
Ranger to Rainbow The J-Class Yachts

By David Pitman

David Pitman was secretary of the J-Class Association for 12 years and has the inside story on the rebirth of the class from the 1980s up to 2012 – a story that is perhaps less-well-known than that of the class's origins. His 132-page, A4-shaped paperback is packed with fascinating detail, dealing with the history of the class in admirably succinct style and focusing on the modern era.

Pitman's own photos feature on almost every page, documenting events behind the scenes, making it a far more interesting read than the ubiquitous glossy brochure-style books about the Js one has come to expect. The launch of the new *Ranger* in 2002, then *Hanuman*, *Lionheart* and *Rainbow* in 2012 are central to the story, but Pitman also deals with controversial regatta incidents, the phenomenon of the "J wave", which makes aft deck work on any J a decidedly wet experience, and he looks at J gear, from winches and hydraulics, to rigging and the arrival of carbon. The story is not quite up to date, perhaps most notably lacking the launch of J8 this year, but for all J-ophiles, it's a great read. *RP*

Order via rangertorainbow.co.uk at £27

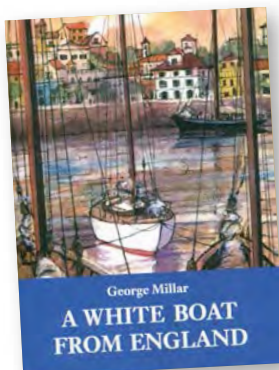


Alfred Mylne: The leading yacht designer 1896-1920

By Ian Nicolson

It has been impossible not to note the rise of interest in Mylne yachts of late, partly because original Fife III yachts are running low. We can name a dozen Mylne restorations going on in the world or recently finished. Recently the (huge) Mylne archive, privately owned, has started the process of digitisation to be available online. In fact Mylne, though often thought of as second fiddle to Fife III (being his contemporary, compatriot and friend) was a great designer in his own right, owing as much to the scientific tradition of GL Watson as to the artistic one of Fife. He was also a wonderful draughtsman, as this small volume amply shows. It's not an exhaustive biography, but a collection of 27 designs ranging from keelboats to steam yachts, rendered in drawings, some of them in colour. It's a treat, and a glimpse into the enormous archive of designs waiting to be discovered. *SHMH*

Pub Amberley Books, 2015, paperback, 160pp, £19.99



A white boat from England

By George Millar

This story of a voyage from Lymington to Antibes via the Channel Islands and Iberian coast undertaken by George and wife Isabel in a Robert Clark sloop, is a masterpiece of descriptive narrative. It takes place shortly after World War Two, in a war-torn time of optimism tempered by lack of butter, and includes the obligatory close shaves and gales. It's as a classic of travel writing rather than sailing *per se*, that it shines. *SHMH*

Pub Lodestar Books, 2015, paperback, 288pp, £15

SUNDOWNERS

WITH GUY VENABLES

Surgeon's needle



The 'problems' encountered by people struggling to know what to do with wine once it has been opened seem to me ones that need little sympathy. However occasionally you don't want to finish a full bottle in one sitting on your own and if it's an old wine and left for more than a few hours it'll slump into a sulk and hang around the kitchen until it's used in a bolognese. The ugly white pump suction method seems totally pointless as there will be air still in the bottle, the rarer nitrogen gas bottle does work but it's expensive and you never can tell when it's finished and by the way, sticking a spoon in the top of champagne was made up by schoolgirls at Roedean and has never done anything but use up spoons. Better to put a cap or cork on it and stick it in the fridge. This even works with reds. As long as they warm up again it'll give them a few days more life.



There is now, however a method so deviously engineered that it makes Heath Robinson contraptions seem like minimalist origami. It is The Coravin. Invented by a surgeon who took much of his inspiration from the very instruments he was using, the Coravin inserts a needle through the cork, sucks out some wine and then pours in argon gas to seal it up. The needle is thin enough for the cork to retain

its integrity and you can sip from your extensive cellar willy-nilly without harming any of it. If you don't have an extensive cellar (I am between extensive cellars at the moment) you can do what I did and tell your brother in law (who does have an extensive cellar and wears an ironed shirt in the City) that you have a Coravin. Excited by the prospect of trying some of his rare wines made up for the fact that I was there and we spent several happy hours drinking his Lafite, Latour, Mouton Rothschild, Yquem and Petrus without the usual accompanying guilt of polishing off a single bottle. I have since got into impromptu wine drinking sessions with fine wine shops who deem my presence there as a personal favour rather than someone ligger free drinks. It's all about how you sell it.





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Classnotes

Conway One Design

BY VANESSA BIRD

For the Menai Strait and the northwest coast of Wales, the 13 years before the Second World War proved a fruitful time in terms of the development of new sailing designs. Three significant designs were launched into these waters between 1926 and 1937, all of which still sail here as fleets today.

The first to emerge, as a replacement for the Conway Restricted Class designed by Hardy Simpson in 1910, was the Conway & Menai Strait One Design (CB183), designed by William Fife III and launched in 1926. This was followed in 1928 by the Conway One Design (COD), and then in 1937 by the Menai Strait One Design (CB293), both of which came from the pencil of local designer/boatbuilder and Conway YC member WH Rowlands.

The Conway One Design was designed specifically for Conway YC, after members of the club decided that their current class of the Conway & Menai Strait One Design was not best suited for the waters off the Conwy coast. With its fine lines and long overhangs, it proved a wet boat in the local conditions, and fairly tender, too. So instead, in 1928, the club chose Rowlands' design of a 20ft (6.1m) lifting keel daysailer as a possible replacement class.

The prototype, *Seriol*, was built by Matthew Owen at his yard in Menai Bridge on Anglesey, and launched that year for owner Norman Jones. After a particularly successful season in the club's handicap class, it was decided that the design was perfect for club use, and a new class was established. Several tweaks were made to the design, however, including replacing the centreboard with a fin keel and 6cwt (304kg) of ballast to improve handling in the choppy waters. A keel was subsequently added to *Seriol* too, so that she would remain in class.



PAUL KENT

Rowlands' design was for an attractive three-quarter-decked daysailer, with a short, bluff bow, plumb stem and transom, and a 212sq ft (19.5m²) bermudan rig. They were built of mahogany and elm planking on steamed oak timbers, with oak floors and an oak or Canadian rock elm keel.

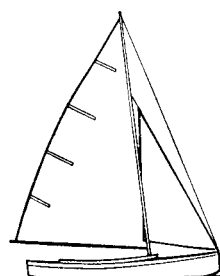
Four more were built by Rowlands in 1929, followed by two more by Dickies of Bangor, North Wales, and by the end of the year seven were sailing. Over the next 10 years, another six were built by Rileys of Deganwy, Dickies of Bangor and Morris & Leavett of Beaumaris, then the Second World War halted further expansion. One more was built in 1946, but another 52 years passed before another COD was launched.

In a bid to maintain momentum within the class, and also reduce maintenance costs, the last two CODs were built in GRP, by Eric Bergqvist and Peter Farrer of Ferry Boatyard in Penketh. Today, all 16 CODs remain, most still in sailing condition. Some need restoration, but as part of the club's centenary celebrations in 2011, Project 100 was launched with the aim of getting all 16 back on the water.

Vanessa's book, *Classic Classes*, is a must-buy. Please bear in mind that this book provides only a snapshot of the myriad classes in existence.



Margaret II (ex-Mary) (no10), built by Rileys of Deganwy in 1935-36, and *Seriol* (no1), built by Matthew Owen in 1928.



SPECIFICATIONS

LOA
20ft (6.1m)
LWL
15ft 10in (4.8m)
BEAM
6ft 7in (2m)
DRAUGHT
2ft 11in (0.9m)
DISPLACEMENT
1,400lb (635kg)
SAIL AREA
212sq ft (19.8m²)
DESIGNER
WH Rowland
BUILDER
Various

HOLLOW SHEERS

Rileys of Deganwy built three of the class and their boats are instantly recognisable by their sheerlines. *Kingfisher*, *Margaret II (ex-Mary)* and *Acushla* all have a hollower sheerline and have become known as the "banana boats".

SAIL NUMBERS

Sail numbers of the Conway One Designs go up to 18, but in fact, only 16 boats were built. This was because when the boats were allocated their numbers, numbers 3 and 13 were skipped, as they were considered unlucky and no one wanted them on their boats.

PROJECT 100

Three CODs - *Gwalch*, *Kandahar* and *Cymba* - have been/are currently being restored as part of Conway YC's Project 100 to celebrate the class centenary. *Gwalch*, one of the original Conway CODs built by class designer WH Rowlands, in 1929, was restored by members of the club and relaunched in 2012. *Kandahar* was also built by WH Rowlands in 1929, and *Cymba*, which had been laid up in Deganwy for several years, was built by Dickies in the same year. It is hoped that both will be back on the water soon.



Many congratulations to Jap on her success at Panerai Classics Week 2015 from all of us at Rasey and Lapthorn.

Please call 01983 294051 or 07798942159 and speak to Andy Cassell or email ratseysails@ratsey.com www.ratseysails.co.uk

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Getting afloat



NIGEL PERT

ELLAD

Classic Boat award winner

The 34ft 5in (10.5m) Fife double-enders *Ellad* was designed by William Fife III in 1937 but not built until 20 years later at the Fairlie yard. Dr Lavoue, who commissioned her build, kept her an incredible 48 years, and her present owner, Didier Griffiths, bought the boat in Brittany in 2009 and sent her for a restoration at Hubert Stagnol in Benodet. The huge job that happened there was serialised in this magazine. She was re-launched in May 2012 after 18 months of work that culminated in her winning our Restoration of the Year award for boats under 40ft (12.1m).

Lying Brittany, asking €175,000 (£124,000), tel: +33 (0)6 3302 8128, yachts-classiques.com

HERRESHOFF 12.5'S

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The Herreshoff 12½, featured on page 40, is a great way into classic boat ownership, with an unrivalled pedigree, great looks, brilliant manners and the ability to sail alone or with family, for a few hours or for a week, if you camp. Most things to most people, in short. There are various routes into ownership, the first and most obvious of which is to find an original, built by the Herreshoff Manufacturing Company – only there don't seem to be many for sale! There might be 240 bobbing around, but they don't change hands often.

We found two online for \$20,000 and \$25,000 (£12,800 and £16,000). We found greater availability among the GRP Doughdishes from **Ballentine's Boat Shop** (ballentinesboatshop.com) starting at \$12,500 (£8,000). They also sell wooden boats.

The ultimate must be a new one, hand-built of the same timbers, in the same manner to the original offsets, by **Artisan Boatworks** (artisanboatworks.com); that obviously means more money at \$78,000 (£50,000) but comes well-equipped with niceties like teak sole, lifejackets, anchor and rode, bilge pump, and paddle and boathook (**by Shaw and Tenney**) as standard. And don't forget the derivatives, like the Fish class, the Flat Fish class, the Marlin...




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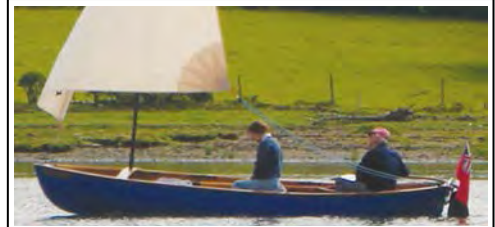


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She is an individual and stunning Motor Yacht designed by Andrew Wolstenholme and built in 2001/2. Her hull is constructed from cedar and sheathed in West System, her superstructure is made from Brazilian mahogany and her large cockpit was built in mahogany and cherry. The cabin interior joinery is also in mahogany and cherry and teak was used for decking and floors. She is a joy to drive and has a comfortable cruising speed of around 8 knots. Price £126,000. Tel No 01692 630358 Email m.read46@sky.com



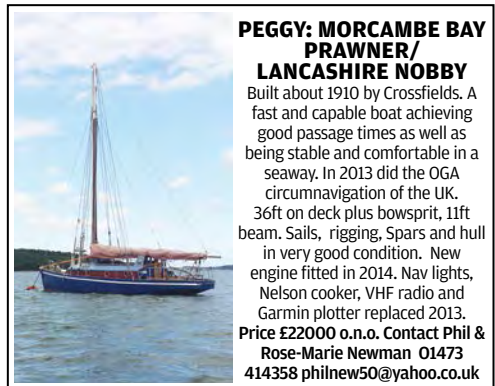
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5 metre strip plank construction 2002. Carbon fibre mast and spar, loose footed main, storm sail, oars. Trolley/trailer, warps, fenders, cover. See Classic Boat issues 165/6/7, 184, 201, 219. £6650. 01189 402329. mail@pat-hobbs.co.uk



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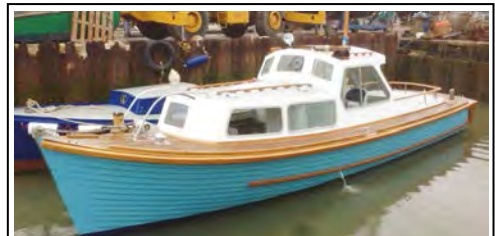
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RENOWN

Rare clinker built Nelson 32 1962, ex Thames police boat, Essex based. 3 yr fully completed restoration project, all new super structure, twin Perkins 6354 engines, solid teak deck, galley area, separate toilet, seating/sleeping area. Full 2013 survey report, insured for £40,000 Selling for £26,000. Contact Simon 0783 462 4649.



FOR RESTORATION

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ERIK SALANDER 34 SLOOP.SWEDEN 1959

Perfectly restored, mahogany with new teak deck, new diesel, new sails. Original signed plans. Beautiful condition, CB 500 Hall Of Fame. Kefalonia - Greece €85,000, freddyiosif@gmail.com



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44' Luke Powell Isles of Scilly Pilot Cutter built in 2004 and possibly one of the best yachts Luke has built. All bronze fastened throughout. Recent thorough interior and exterior cosmetic refit, all new sails 2015. Very well equipped, easily handled and extensively cruised by present owners. Magnificent in every way. **Cornwall £295,000**



37' gaff cutter yacht on lines first drawn by Claud Worth. Built in 2005 by Dartmouth master shipwright Pete Nash for his own use. 6 berths total, Beta diesel engine. Stunning lines, immaculate construction and in simply superb condition. She has proven herself as a very capable cruising yacht and has been much admired in many classic regattas. **Devon £215,000**



48' Buchanan Yawl built by Kings of Burnham in 1965 to Lloyds 100A1. All Burma teak copper fastened to Rock Elm timbers, bronze knees, strap floors and keel bolts. This was the best money could buy and is a testament to the quality of British yacht design and construction at this time. New Beta diesel, recent rig and sails. A magnificent pedigree yacht. **MUST SELL THIS SEASON. Devon £98,000 negotiable**



56' Danish schooner built as a fishing vessel in 1932 and first converted to a yacht in 1970. Current UK Code of Practice ticket. 12 berths in 4 sleeping cabins. Recent 150hp Beta marine diesel professionally installed. Gaff schooner rig. This gorgeous ship is a little unusual because of her size as she is smaller than the standard Danish Kotter making her very easy to handle. **£150,000**



38' Looe lugger built in 1904 and worked on the fishing grounds until her retirement in 1976. Major refit in present experienced ownership including new deck, engine and interior. Cut down lug rig for ease of handling, old spars and sails available if desired. Cruised to the Med in recent years, very pretty and manageable boat with a vast amount of history and stories. **Cornwall £40,000**



37' gaff cutter yacht built by Gostelows of Boston in 1936. Larch on oak hull with fishing boat scantlings, recent Beta marine diesel and external cosmetic refit. 4 berths including a double forward. An eye catching yacht with lots of deck space and a large cockpit. Recent survey available. **Cornwall £22,000**



65' Topsail Schooner yacht, as close to perfection as any traditional ship will come, she is one of the most stunning ships in UK. Currently coded Cat 2 with Cat 0 capability. A fast vessel with several Tall Ships Race overall wins to her name. 16 berths in nicely appointed cabins. Superb condition of rig, machinery and systems, recent refit and ready to go sailing. **£395,000**

Another fascinating selection of traditional and classic yachts only from Wooden Ships. Call for true descriptions, genuine honest values and a service from people who know their boats.

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80 ft Thornycroft Bermudan Ketch 1929

An extensive refit at T Nielsen & Co in 2006 has kept HALCYON and her teak structure in near perfect condition but with the systems and conveniences of a modern yacht without detriment to her character. She can operate as a luxury charter yacht, accommodating up to 8 guests for overnight – or 11 for a day sail. She is also an exciting option as a dramatic and unique private yacht – easier to sail and less delicate than comparable classics of her size. There is a toughness about HALCYON that could earn her the label of classic explorer yacht.

£1.4M VAT unpaid

Lying UK



63 ft Samuel White Gentleman's Motor Yacht 1963

CARAMBA's supreme good looks are not accidental – her sheer line, beautifully balanced proportions and purposeful profile are all in immaculate good taste. We first met her as a family yacht in Corfu, professionally skippered and run by two people. Her current owner by contrast looks after the boat – and often cruises her alone. With her wide and protected bulwarks, expansive aft deck, her little ship ambience with commanding bridge and intimate cabin layout; she is living testament to her old school designer Fred Parker's skill. They don't make them like this anymore..

£850,000

Lying UK



50 ft Bombigher Schooner 1982

Daniel Bombigher designed schooners for long voyages: the hull shape, deck layout, rig sail plan and internal layout make them real marine homes yet the small draught giving easy access to estuaries and rivers. HOLLANDER is in remarkable condition thanks to an owner who has maintained meticulously every last detail and equipped her to go anywhere. Schooner rigged; her dimensions and layout enable comfortable family living on an extended cruise but with very easy handling.

£295,000

Lying Denmark



56 ft William McBryde Gaff Ketch 1952

Designed by W.G. McBryde, YVES CHRISTIAN is a proper little ship drawn at a time when this was appreciated – sea kindly and comfortable she has plenty of beam, which with her firm sections and snug ketch rig make her very stiff – and she was originally designed for long sea trips and Mediterranean cruising. Her current owners have attended with great attention and dedication to the period and detail of the boat's structure, meaning that her systems and interior are impressive. This is a vessel with little left to do but perhaps prepare a passage plan for somewhere you have always wanted to go to, very confident she will look after you.

£280,000

Lying UK



47 ft Samuel Bond Gaff Yawl 1902

Despite her beautiful name ESPANOLA is a very English vintage yacht both in her looks and her performance. Her life is recorded in an incredibly detailed and well documented history. She is demonstrably a wonderful sailing boat, well equipped to cruise and sail shorthanded. She is fast and easily driven and the maintenance regime she has enjoyed under her current owner is impressive. Very much the genuine article – but beware – his dedication will probably make it hard for him to part with her.

£240,000

Lying UK



47 ft Stow & Sons Gaff Yawl 1895

VALERIE has been beautifully and sympathetically rebuilt, commensurate with her vintage, which at nigh on 120 years makes her a genuine historical artefact. Thus an object of such rarity, beauty and desirability can be experienced and enjoyed as was intended by her maker so many tides ago. The simplicity of her finish and fit-out with the re-introduction of her original yawl rig makes her a handy craft capable of being easily sailed by a small crew. Partial completion of her interior enables a new owner to specify his own accommodation arrangements, for which an outline option exists.

£195,000

Lying UK



34 ft Alfred Mylne Glen-Coats Gaff sloop 1926

Anyone who has recently taken part in the Vintage Class at the Mediterranean classic regattas knows that to ignore DUET is to do so at your peril. She is extremely competitive in this prestigious class; already with many class wins to her credit. Easy both to sail and maintain; DUET has to be an exciting option for anyone wanting to classic race, frankly with less effort and less crew but with more than a chance when sailed well, of taking silverware.

£79,000

Lying France



40 ft Aldous Gaff Cutter 1922

Built by Aldous to Lloyds A1 in 1922 to a design by A Boyes, AYESHA has inspired her owners to enjoy her very much as originally intended. In 2001 she won her class in the Prada classic series in the Med – having sailed across Biscay to compete! There is something refreshing about her honest fit out and no mistaking her beauty – a capable vintage sailing boat and worthy regatta contender. She is easily handled, even with a crew of two.

£38,750

Lying UK



33 ft Albert Strange Gaff yawl 1937

This yacht's flowing lines, strong sheer and elegant counter are typical of her designer Albert Strange. As a well known artist he had transformed his skills into designing small yachts at a time when there were a lot of large ones – and he was demonstrably capable of converting an excellent sense of shape and form into really practical boats. SEA HARMONY is a beautiful name and is so relevant for both yacht and rig.

£25,000

Lying USA

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KIFF

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Harmonie III - a 26ft Wilsons 1950's cruiser, fantastic for weekends afloat



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Chris - a 26ft 1938 Chris Craft sedan cruiser in tip top condition with a new Nanni diesel engine. Owners launch - a 30ft custom built Venetian style owner's launch, perfect for hospitality or private use with a stunning interior



Jomarna - an interesting twin engined nineteen thirties Chris Craft, lovely interior, aft cockpit, viewing Thames



Nerissa - a rare 55ft Taylor Bates restoration with lovely original design features and documentation



Lady Sophina - a 35ft Gibbs gentleman's launch in need to some TLC after a long career in hospitality on the Avon



Derson - a rare Hornby cruiser with an interesting history



Fedalma II, a 45 ft Dunkirk Little Ship built by C.H.Fox & Son of Ipswich with many original features, dual steering, two heads; great potential.



Debonair - A nineteen twenties vintage motor launch with a Gaines universal engine, full cover, canopy and trailer



Agora - A 1927 tunnel hulled open launch with painted hull, seating for 8, believed to be a Taylor Bates

Craftsmanship

Yard News

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Email: steffan@classicboat.co.uk



C/O JAMIE ROBINSON



DOUNE, NORTHWEST SCOTLAND Take the high road

Jamie and Penny Robinson, previous owners of the charter boat *Eda Frandsen*, have spent five years completely rebuilding the 39ft 10in (12.14m) Starling Burgess-designed bermudan cutter *Binker*, constructed in 1934 of Peruvian cedar on steamed oak frames. As we went to press, a shakedown sail was being planned. "After 20 years as a charter skipper and RYA instructor and examiner, it's time to explore the idea of sailing for pleasure," enthused Jamie.

ISLE OF EWE, SCOTLAND Launched ...

The 21ft (6.4m) gentleman's inboard diesel launch that has been in build by 22-year-old BBA graduate Alasdair Grant was launched this summer from his workshop on the Isle of Ewe (population 7). She's traditionally built in larch on oak and her new owner will use her for angling out of Chichester Harbour.



C/O ISLE OF EWE BOATS

... to be restored

Alasdair's next project is the restoration of a 22ft (6.7m) motor cruiser built in the 1950s by a boatyard in Macduff looking to diversify from building fishing boats. History on her is a bit scant at present. She needs a new stem above the waterline, a new sternpost section, complete re-caulk and new fit-out. She's got the lid off now (see photo). Also in the yard is the 30ft (9.1m) wooden fishing boat, *Tern A879*, built by the Buckie Ship Yard in 1961 and still in use today.



C/O ISLE OF EWE BOATS



C/O BOLEH TRUST

PORTSMOUTH Junk yacht launches

This July, the 1950-built 40ft (12.1m) wooden junk yacht *Boleh* with her distinctive A-Frame rig was re-launched after a seven-year restoration by the Boleh Trust with HLF backing. In August, she will sail to Falmouth in Cornwall to start a new career sail-training with the charity Sea Sanctuary.



C/O RUI FERREIRA

WEST CORK Stella returns

Sorry - we couldn't resist one more photo of the 1961 Tucker-built *Stella* featured just last month in these pages. The classic 25ft 10in (7.9m) clinker-built Kim Holman-designed beauty was restored by Portuguese boatbuilder Rui Ferreira. She's No84, and will be sailing at this year's Glandore Regatta.



C/O RELIANCE PROJECT, HERRESHOFF MARINE MUSEUM



BRISTOL, RHODE ISLAND, USA

Scaled-down version of Herreshoff's America's Cup masterpiece

Sails, toe rails, rigging and figurines are bringing the Herreshoff Marine Museum's model of *Reliance* to life. *Reliance* was the largest of Nathanael Herreshoff's five America's Cup winning yachts. At 144ft (43.9m) and 189 tons, she was in fact the largest AC yacht ever built, easily defending the 'auld mug' in 1903. Even this one-sixth scale model is 33ft (10m) long over

spars (*Reliance* was more than 200ft/61m long over spars), which makes her longer than many real yachts. When she is complete, she will take residence in the Herreshoff Marine Museum and America's Cup Hall of Fame where she is being built. See page 40 for our story on a much smaller Herreshoff masterpiece - the 12½ 'boys' boat'.



C/O ROBBE & BERKING

FLENSBURG, GERMANY

Anker's last 12-M emerges

One of the most interesting new-build projects in the world right now reached completion this summer at the Robbe & Berking yard in Germany. The boat in question is the last 12-M designed by Norwegian maestro Johan Anker in 1939, a year before his death. Design 434 as it is being referred to, was never built because of the onset of the Second World War, but Robbe & Berking retrieved the complete set of drawings and brought history to life for a Scandinavian owner. She is only the second new wooden 12-M built in recent years - the other was *Kate*, built in 2006 by Philip Walwyn in Antigua to a 1908 design by Alfred Mylne.

SHOTLEY POINT,
ESSEX

8-Metre in a mix

Wood is still a viable material for one-off builds of even modern yachts, as the 1990-built, Ed Dubois-designed 8-M *Natural* proves. She's cedar strip-planked with a stunning walnut veneer. Demon Yachts is currently building a new keel, rudder and trim tabs for her American owner who plans to campaign her in the 8-M Worlds in the USA next year.



SHMH



C/O PENDENNIS SHIPYARD

PENDENNIS POINT, CORNWALL

Major new facilities for top superyacht yard

This summer, completion of a new 7,564m² (81,400sq ft) non-tidal wet basin marked the culmination of two years of major works for the Pendennis yard. During this time, the yard has almost completely rebuilt its shoreside facilities with two 90m and one 45m double-bay halls, workshops and office space. Work was partially funded by the European Regional Development Fund and Cornwall & Isles of Scilly Local Enterprise Partnership's Growing Places Fund. The basin will accommodate superyachts for alongside berthing and refit work as well as support yacht commissioning before and after time out of the water. These facilities cement Pendennis's position as a world-class yacht yard.

More like this at classicboat.co.uk/category/yard-news

Boatbuilder's Notes

DAMAGE REPAIR

Laminating new frames for a Victory

STORY **RICHARD TOYNE** PHOTOGRAPHS **MAGALI BELLENGER**

The Victory-Class boat *Odyssey* was hit hard amidships, breaking four planks on the port side, three on the starboard and about 10 frames. My initial intention was to steam in new green oak frames, but when the planking was finished on the starboard side, I thought again. Working on *Odyssey* part-time, usually on Sunday mornings, meant barely time to warm the steam box. I also had plenty of offcuts left over from planking, so I decided to cut these into strips, 1¼in (32mm) wide by ¾in (19mm) thick, and laminate the frames. For laminating one or two frames, or frames spaced out around the boat and hence different shapes, you can laminate in situ. As all the frames were in the midships area and similar, I decided to make a mould and laminate them on the bench.



1 Collision damage.



2 Pattern for new frames made from strips of 1/8in (3mm) plywood glued together. The new planking can be clearly seen.



3 Mould for the new frames made from small blocks of timber screwed to an offcut of planking material, set ¾in (18mm) inside the line to define the inner face of the frame. It was covered in plastic parcel tape to ensure glue did not stick to it.



4 The six laminas were first coated with a simple resin and hardener mix, then one thickened slightly with micro-fibres, then layered.



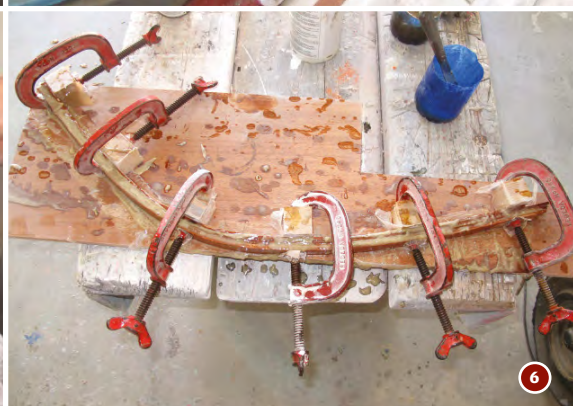
5 Frame is steadily bent into shape by clamping to the blocks working from one end to the other.



6 The frame is left clamped to the mould until the glue has completely cured.



7 After removal from the mould the frame is cleaned up, initially with a flap disc in an angle grinder, then with a plane, spokeshave and sandpaper.



8 Two new frames fastened in place.





Traditional Tool

Scotch brace

STORY AND PHOTOGRAPHS
ROBIN GATES

After generations of familiarity with the wooden brace, mid-19th century shipwrights greeted the iron-bodied Scotch brace with similar scepticism to sailors in the wooden-walled fleet stepping aboard the iron-hulled HMS *Warrior*. Clearly there were advantages for the manufacturer in replacing the old tool's brass-inlaid solid beech frame with a simple iron forging, but what benefits would there be for the man on the boatshed floor?

In principle little had changed. At the business end a notched bit fitted into a lever-operated clip, much the same as the old, while the non-cranking hand at the top still grasped a handsome pad of rosewood or lignum vitae. And based on looks alone it appeared the new tool would be lighter and less tiring for the user, but this was a misconception. Comparing typical wooden and Scotch braces of identical size, both having an 8in (20.3cm) sweep (the diameter of circle described by the crank), the iron tool (36oz/1.02kg) was about

38 per cent heavier than its wooden counterpart (26oz/0.74kg). In its favour, this extra weight gave the new tool's bit a firmer bite, and it was tougher, requiring no reinforcing plates or separate brass clip to be attached, so being less likely to fail – but the shipwrights working in chilly sheds didn't take to cold wrought iron. Their hearts overruled the wily heads of the industrialists, the Scotch brace was shunned, and the warm, hand-worn wooden brace lived to work on in the shipwright's tool chest.

Yet within a generation a new style of iron brace with a more user-friendly wood-sleeved handle, ratchet drive, and screw-adjustable

Clockwise from above: the Scotch iron brace flanked by its wooden predecessor and centre bits; lever-operated clip for notched square-shanked bits; turned rosewood pad

chuck was gaining favour – and was now here to stay. Whereas the spring-mounted pin in the clip of a wooden brace would fit only those bits filed with a notch in the right spot, the expandable jaws of the newest brace accepted all square-shanked bits and round ones too.

The sweep of a brace is chosen according to the task and a seasoned shipwright might have several. A wide sweep of delivers more torque to a large bit meeting high resistance, whereas a small sweep of perhaps 6in (15.2cm) can be turned faster and is used with smaller bits. For tasks such as countersinking, a brace might be fitted permanently with the appropriate bit.



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Adrian Morgan



CHARLOTTE WATERS

Small is beautiful, isn't it?

But fun or no fun on Loch Ness, I'm close to hypothermic

Shall we take a closer look at one of sailing's most celebrated aphorisms, one which is pretty similar to the Kenneth Grahame quote from *The Wind in the Willows* about the joy of messing about in boats, but takes things a bit further by suggesting that the smaller the boat, the greater the pleasure? How true is that, I wondered, having just stepped off a small, very damp dayboat at the end of a long, wet race down Loch Ness?

At that dripping moment I would have readily swapped her for the aft deck of something old and mighty, ideally over 100ft with a sheltered cockpit, a warm pilothouse, or better still a leather sofa below, with a copy of *Classic Boat*, a steward on hand to replenish the Bloody Mary while up top my paid skipper wrestled with the steering, or rather pushed buttons to instruct the autopilot to keep us on track and a white-overalled crew eased sheets to keep the angle of heel modest enough so as not to spill my drink or let my bowl of cashews slip off the mahogany table.

Would I have been having fun? More fun than getting a pasting at the tiller of a little dayboat, thrashing down Scotland's biggest loch?

Perhaps, is the answer. But I contend that those who start their sailing in the smallest of boats understand, appreciate and enjoy their big boats far more. They know what it is like to be stung by icy spray, or face a wind that cuts like Masefield's whetted knife. They learn about instinct, perseverance and the sense of relief after

the long trick is over; the hard lessons that only small boats can teach you: how to read a shifting breeze on the water, steer by feel from a tiller that is connected, like a Lotus 7's wheel is to the road, directly to the water; no power steering to disguise what the boat is telling you.

The best helmsmen almost without exception served their time in dinghies: Russell Coutts, Lawrie Smith, Ben Ainslie, Dennis Conner, John Bertrand, Cathy Foster, Shirley Robertson, Iain Percy, they all won their spurs and medals in small boats before earning the right to steer offshore and are in highly paid demand at the wheels of big yachts around the circuit of classic regattas.

From dinghy trapeze to yacht rail, to Southern Ocean surfing in freezing fog; power-washed on the trampoline of an AC cat, or knee-deep in water at the wheel of a Big Class cutter – remember that shot of Sir Philip Hunloke steering *Britannia*? – each will have served their apprenticeship in smaller boats.

So, is steering a king's yacht more fun than keeping an Olympic keelboat ahead of a fleet of chasing Olympians? It is surely all part of the game of sailing that can take a kid of seven from Optimist to the wheel of a Herreshoff schooner in a gale of wind off Saint-Tropez. The best sailors hop from Finn to Fife with merely a change of gear, both literally, from drysuit to designer crew gear, as well as metaphorically. The smaller the boat the greater the fun? Both have their moments, sublime and otherwise.

Personally I can single out a few occasions when I would rather have been in a small boat; and vice versa. Would I have swapped that run down the Solent at the wheel of the newly restored J-Class *Endeavour* (during which, incidentally, having finished all the claret, the RYS members of our party sent word for a crate to be sent over by launch from the Castle) for an exhilarating three-sail reach across a white-capped sea loch in a Flying Fifteen? I want them both.

It is simply that, at that moment, after racing down Loch Ness, I would have been quite happy to hop (or ideally be conveyed by Riva Super Aquarama) to the teak boarding ladder of a schooner, thence to a private cabin where a steaming hot shower, and warm fluffy towels would have revived me enough to contemplate what was being offered by the chef that evening. Fun had little to do with it. I was close to hypothermic...



“Would I swap one for the other? I want them both”

thetroublewitholdboats.blogspot.com

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16 AUGUST

Rolex Fastnet

Cowes-Fastnet Rock-Plymouth, fastnet.rorc.org

Three wooden S&S yawls are racing in this year's 600-mile classic. *Dorade* will be skippered by her Californian owner Matt Brooks. Challenging him will be Griff Rhys Jones on *Argyll* (Fastnet winner in 1931 and 1933), and 1935 Fastnet winner *Stormy Weather*.

16-22 AUGUST

Mersea Week and Mersea Town Regatta

Mersea Island, Essex, merseaweek.org, mersearegatta.org

The 42nd Mersea Week (16-21 August) brings races for smacks, classic yachts, gaff yachts and open boats on the River Blackwater. It includes a madcap race around the island, crossing the causeway at high water by floating, carrying or trailing. Helpers get soaked! 22 August is the West Mersea Town Regatta.

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7-9 AUGUST

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Corsica-classic.com

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NEXT MONTH



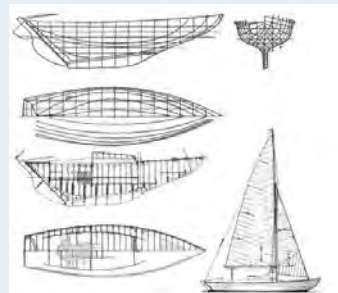
AN ARTIST'S BOAT

Marine artist Martin Macrkill and his long bond with a centenarian gaff cutter once owned by Maurice Griffiths



THE RETURN OF THE CARRIACOU SLOOP

The renaissance of the West Indies workhorse continues and now the long-awaited film is out



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Technical editor Theo Rye kicks off with the most successful of them all: the Folkboat

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Regatta racing in Barcelona; a new 19ft trailer-sailer on test; a Christina restored

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TOP TO BOTTOM: DICK DURHAM, JAN HEIN

LETTER OF THE MONTH SUPPORTED
BY OLD PULTENEY WHISKY



COURTESY OF BILL BURNETT

Ed Burnett had flair and vision

I never knew the yacht designer Ed Burnett but I was saddened to hear of his early death in your August issue. Sad, of course, because he was in his early 40s. Terribly sad for his family, who will have to find a way to live with the loss. Sad too, in the most selfish way, for the boating community, who have lost a designer with flair and vision. Any lover of classic yachts would have welcomed Burnett's style. A career carved out in the modern world, but rooted in times past, makes for fascinating viewing and so I've found it with Burnett's yachts. His Pilot Cutters, his gaff-rigged cruising boats, his seamanlike sloops – each of them combined the best of modern and classic design and build. I hope one day before long someone well qualified will produce a book about his career and his designs. It will take its place on my shelves, alongside those about the other great designers.

Peter de Leon, Cambridgeshire

Editor: I couldn't agree more. Classic Boat's technical editor Theo Rye, who worked with Ed, has written a retrospective of his career, focusing on his major designs, starting on page 50.



In honour of Dunkirk

I don't care how many times I read about the Dunkirk Little Ships, or however many times I see them rally near my home on the Thames, I always get dewy eyed (July issue)! It's a story, to use a modern phrase, of people power. Yet how many of us would dare to take our own boats across a mine-filled Channel under fire from an enemy today? I can't believe there would be many takers.

Barry Hesketh, Surbiton



Drinks are on me

I feel compelled to write in about the utterly preposterous drinks cabinet you featured in your July issue (Objects of Desire). It contains room for no more than about seven bottles.

J Hall, via email



ROY HOLLANDS

A model of Vertue

I am a previous owner of *Tom Thumb*, the restored Vertue featured in your July issue. It is nice to know *TT* is loved and looking splendid. A lot of the changes have improved it compared with when I owned it, from the late 1970s until 1987. When a friend and I purchased it, the bumkin had already been removed and the mast was supported by twin backstays. I toyed with the thought of reinstating it but the marina charges were per foot, which scuttled the idea. I also admire the teak deck, with modern adhesives reducing the likelihood of water ingress below. I have reservations on the interior. Some of the character is lost. Regarding the external chainplates, the original did not leak and never showed any sign of movement. *TT* under my ownership had a varnished hull. I made an exact scale model of it, including fitted interior (see above).

Roy Hollands, Ayr



ANTHONY WARREN

Memories of Hebe

Having subscribed to the beautifully produced Classic Boat for ages, I thought I'd pop this across out of interest. I recently came across the drawing I did as a 17-year-old of the lovely *Hebe* – built, as her then owners Dennis and Gabrielle had it, as a "brick s**thouse". Now, of course, I realise she's an Archer, though the name wasn't mentioned at the time. She was lying at the quay in Exeter, or was it the basin?

Having made a favourable impression, I was invited to crew on a cruise to the Golfe du Morbihan, where we scraped her bottom and dined with the Count on his private island. All rather heady at the time. Last seen on a postcard in the 1960s with pale blue topsides in Brixham harbour.

Anthony Warren, Kew

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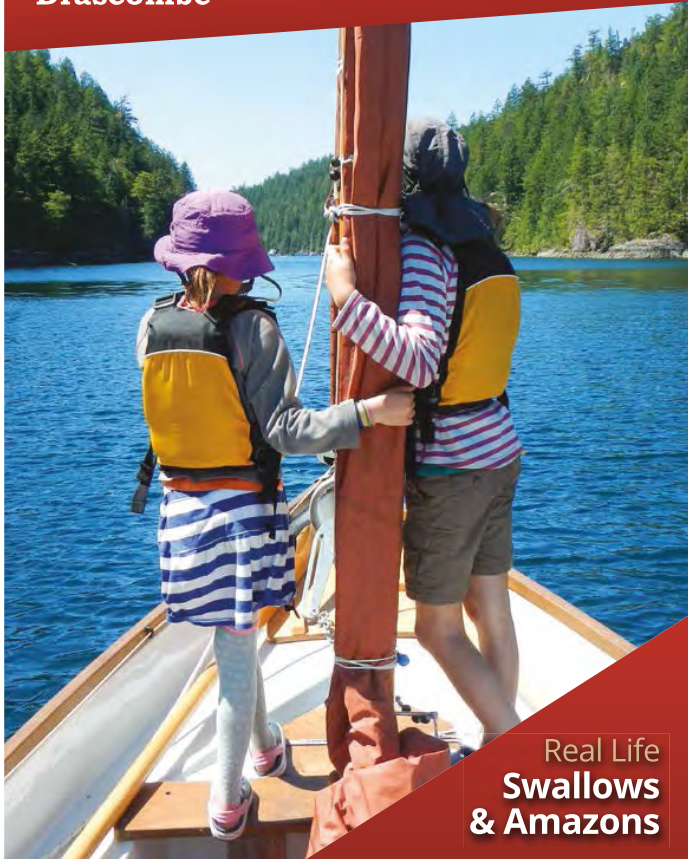
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A royal flush

Jonathan Lewis is troubled by the notion he may not be up to his boat

I cannot be the only owner of a classic to be assailed by the fleeting notion that I am somehow not quite up to my boat. Maybe owners of gentlemen's motor yachts are more vulnerable to this nasty little self-doubt than others. There are, of course, those owners who feel quite at ease with their sea-cred, but it's all I can do to deal with the question: "What sort of boat is she, exactly?" Or worse, the direct challenge: "Isn't she what they call a gentleman's yacht?" This last is accompanied by the speaker scanning not the boat, but me: like a suitcase going through an airport X-ray machine. Who can withstand such scrutiny? It's like being the unfortunate subject of a Bateman cartoon, or using the wrong fork when dining at Balmoral.

There's no point in trying to emulate her past owners. No 1 was a decorated First World War flying ace, while no 2 was a Rear Commodore of the Royal Thames Yacht Club. No 3 jotted down *Gralian's* history for me on QE2-headed notepaper. Tactics were needed – tactics to ensure I wasn't going to be taken for mutton dressed as lamb. No yachting cap. No



"They scan not the boat but me, like a suitcase in an X-ray machine"

blazer. No special ensigns, however entitled *Gralian* is. No poring over her clippings files, when the heads need polishing! Noble aims indeed, but who could have foreseen that this last would lead to absolute confirmation of the owner's true position subordinate to – nay subservient to – his ship.

"Polish the heads" is not a figure of speech on *Gralian*. Her 1937 lavatory boasts an array of rods, cranks and pistons to rival those of Stephenson's *Locomotion*. It is beautifully engineered and a wonder to behold and use. The faded golden metal shafts rise and fall, the bowl is flushed. Very satisfactory.

Like many of the fittings on *Gralian*, the loo was made by Simpson Lawrence in their Kentigern Works in Glasgow. Both works and loo were named after the 6th-century apostle who founded the city of Glasgow and kept a watchful eye over certain fish and those accused of infidelity. His loo lived on in *Gralian* until we passed Dodman Point on our 2013/14 circumnavigation of the UK. Both handle and pedal gave up the ghost and the Kentigern gurgled no more. Our grief was tempered by the realisation that every nautical mile was bringing us closer to the Hampshire lair of the mighty Peter Wonson of First Marine Services, who did sterling service on *Gralian's* water works when we bought her. We invited him and the delightful Mrs Wonson for dinner on board in Haslar Marina, the aperitif consisting of the relocation of the Kentigern into the back of the Wonson van.

Peter kept us posted. The loo had probably never been restored in 78 years. The world was scoured for replacement components; a rare Kentigern clapper-valve housing turned up in Connecticut. What Peter could not find, he made. He used old techniques and new. CAD enabled gaskets with complex compound curves to be fashioned. The crucial pedal had the remains of raised lines on it, to avoid foot-slip, which turned out to be two worn-down words. Peter tracked down a machinist who transferred an image of the pedal's face to computer and then used it to direct the grinding process around the ghost remains of the old lettering so that it now reads as new: Water Supply. A month ago, Peter drove up from Hampshire and reunited Kentigern and *Gralian*. It works as well, or maybe better than it ever did. The body and cylinder have been stove-enamelled and the rods, boltheads and machine screws have been plated in nickel-silver.

And that faded golden finish? Well, this is where we started: with the classic boat's ability to make its owners feel they may not be quite grand enough to own her. The bare metal parts on *Gralian's* Kentigern loo turned out to have been gold-plated! So were the hinges on the seat and the long handle itself. Or maybe that's just what gentlemen in the Thirties did with their gentlemen's yacht gents.

We left the hinges and handle in their original gilt finish, to remind us of our place in the pecking order. 🌐

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